

ARTISTIC STYLE OF CULTURAL
RELICS FROM THE TOMB OF ZENGHOUYI

曾侯乙墓文物艺术



湖北美术出版社



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导 言

先秦艺术 再现辉煌

王朝闻

我在两年前读过《曾侯乙墓文物艺术》，觉得湖北省博物馆编撰、湖北美术出版社出版的这本书的学术价值，不只在于以精美的图象给读者提供了观赏和研究对象，也在于大量的评介文字，属于文物发掘者也是文物研究者的研究成果。得悉此书即将修订再版，相信这样的继续努力更有可能适应读者的需要。

1978年发掘的中国战国时期的曾侯乙墓，规模巨大，文物品种与数量众多，保存完好。尤其是以成套的曾侯乙的编钟、编磬为代表的百余件乐器，铸造精美的青铜器群，漆画，金、玉、铜雕刻等工艺美术品，其丰富性与完整性，在先秦文物的发现中是空前的。这些珍贵文物，为祖国的艺术史、音乐史提供了丰富的研究对象。

人们在文物展出的现场参观与阅读有关画册的感受，既有联系也有差别。现场参观，可能从多角度观赏编钟整体和其他艺术品的多侧面，但观众不可能经常到现场参观。画册在手，便于随时观赏其中那些精美的图象，特别是对图象的局部“特写”的观赏，观赏它那清晰的纹饰，这样的阅读活动具有现场参观难以代替的优越处。这样理解原件虽有间接性，同样也有助于读者对原件的认识。

本书图象编者和文字撰写者，大多是参加此墓的发掘者和文物研究者。他们从第一手资料出发，对曾侯乙墓这些丰富的文物作了认真的研究。文字部分区别于一般的考古发掘报告的特点之一，是着眼于艺术形态和艺术史方面的特点。当读者结合图象读这些关于曾侯乙墓出土的东方乐器、工艺美术、雕塑、漆画和书法成就等方面的专论或综论，都有助于读者对这一文物宝库的辉煌成就的理解。不消说，对于已经出土的文物的学术研究是无止境的，正如地下还埋藏着难以预见的文物那样有未知性；但是发掘者和研究者的努力，对研究工作的集体活动已经起着带头作用，而且对已经出版过的图片和文字作了新的修订，这样的再版就更值得读者的重视。

在建设性的学术著作受到特殊条件冲击的情势之下，湖北省博物馆和湖北美术出版社，修订再版这部富有研究价值的大型画册，对于理解中华文化和艺术，特别对于理解历史悠久、贡献巨大的楚文化，将产生重要的积极作用。

王朝闻 中国美术家协会副主席

1995年4月

导 言

中国艺术史的珍贵发现

李学勤

1978年湖北随县(今随州市)擂鼓墩一号大墓即曾侯乙墓的发现,出土了大量前所未见的战国前期文物,震动了海内外的考古学界和艺术史界。当时我有幸到现场参观,目睹种种珍品,内心感受到的惊异和震撼,至今难于忘记。

擂鼓墩一号墓发现的一项重大意义,是改变了人们对古代艺术成就的认识。如有的外国学者所说,这一发现使学术界必须对公元前五世纪的中国艺术重新评价(《亚洲艺术》43卷1—2期杜朴教授文 Robert L. Thorp, "The Sui xian tomb! Rethinking the Fifth Century B. C." *Artibus Asiae*, vol. 43, no. 1—2)。从春秋中期开始,以青铜器、玉器为中心的艺术出现了风格的突变,趋向于清新秀丽和雕琢繁缛。在战国前期,新的风格及于高潮,而擂鼓墩一号墓的文物正代表其顶峰。其工艺之精巧,造诣之卓绝,都是过去我们未能想象的。

《曾侯乙墓文物艺术》一书的主要内容,是对擂鼓墩一号墓的艺术性质作深入讨论。这座大墓的材料陆续公布以来,已有许多学者,从考古学、古文字学、历史学、科技史、音乐史等学科的角度,从事过多层面的研究,提出了不少富于创造性的见解。大墓的发掘报告《曾侯乙墓》,也已于1989年出版(文物出版社),内涵非常丰富。但就这一批极为珍贵的文物作综合的艺术史的研究,尚以《曾侯乙墓文物艺术》这部书为首见。

这部书的作者,大都亲自参加这一发现的工作和研究。书中以彼此有内在联系的九篇论著——一篇文物艺术综论和八篇分论,全面探讨了这一发现在中国艺术史上的地位,读之极获启发。至于论述之详明,叙说之通畅,犹其余事。

将艺术史的研究与其他学科密切结合起来,是这部《曾侯乙墓文物艺术》的特点。由于作者都曾多年沉潜于楚文化的探索,因而全书均以楚文化研究作为背景,揭示了该墓所体现的文化和楚文化间异同的关系。这方面的研究,又是建立在考古学基础上的,确属言必有据,非泛泛之论可比。这对于文化史来说,也是很有意义的贡献。

中国考古学工作正在迅速发展,层出不穷的新发现,其成果已渗透入很多有关的学科。艺术史从来是与考古学并行的,近年吸收一系列新材料,业已开拓出全新的境界。《曾侯乙墓文物艺术》一书自从初版,影响相当广泛。于再版之际,承蒙湖北省博物馆要我写几句话,我是深感荣幸的。

李学勤 中国社会科学院历史研究所所长
清华大学汉学研究所所长、教授
1995年立秋于北京

序

舒之梅

湖北随州曾侯乙墓的发掘,是本世纪70年代中国考古的重大成果。它以墓葬规模之宏大,出土文物之众多,历史、科学、艺术价值之珍贵,受到海内外社会各界的关注。

1978年秋,田野发掘工作圆满完成后,得到国家文物局、中国社会科学院和有关学术单位的热情支持,湖北省博物馆对此墓出土的文物资料即时开展了系统的综合整理与研究,于1987年底完成了田野考古报告——《曾侯乙墓》的编撰,系统、详尽地报导了发掘所获全部资料。

与此同时,实行多学科协作攻关,对此墓文物进行深入研究,包括采用模拟实验的方法,对编钟、编磬及各类乐器进行复原、复制、试验演奏与乐律学研究;对出土漆木器进行现代科学技术检测与保护的研究等等,取得了可喜的成果,其中有些项目还获得了国家奖励。

研究工作的不断深入,使我们更清楚地认识到,曾侯乙墓文物所包容的文化内涵,有着悠久的历史渊源,广泛的学术内容,丰硕的科学技术成果,不仅对历史学、考古学、音乐学、美学、科技史等的研究有重要价值,对于艺术鉴赏和艺术史的研究,也是极为宝贵的,值得我们去进行深层次的开掘与进一步探索。为此,在湖北省文化厅、湖北美术出版社的大力支持下,我们组织有关人员编撰了这本《曾侯乙墓文物艺术》画册,为有志研究者提供进一步深入研究的可靠资料,同时也可供读者鉴赏和收藏。

曾侯乙墓出土文物15 000多件,其中有不少堪称绝代艺术珍品,每一次鉴赏和研究,都会有新的发现,新的收获。画册编撰者着眼艺术,刻意求新,既重视文物整体气势,又突出文物精致的局部,经过细心观察,捕捉到了以前所不曾见到的精采画面。因此,这本画册给人的感觉是文物依旧,面貌一新。

画册内收入以彩色图片为主的图版共315幅,文物艺术综论和专论文章9篇,较为系统地介绍了曾侯乙墓出土的文物,并从艺术的各个领域,诸如音乐、工艺美术、雕塑、绘画、书法等方面作了较为全面的揭示,是迄今所见唯一一本有关曾侯乙墓的图文并茂的文物艺术专著。它吸取了此前曾侯乙墓研究的成果并使之深化,既作一般介绍,又致力研究探讨,力求使此画册成为一本雅俗共赏的读物,一本弘扬中华民族文化,具有珍藏价值的图书。

参加此画册编撰工作的,大多是原参加曾侯乙墓发掘整理和报告编写的一些同志,也有美术出版编辑人员,可以说画册的编撰是以往有关工作的继续,画册的问世,是研究曾侯乙墓的又一项集体劳动和智慧的结晶。

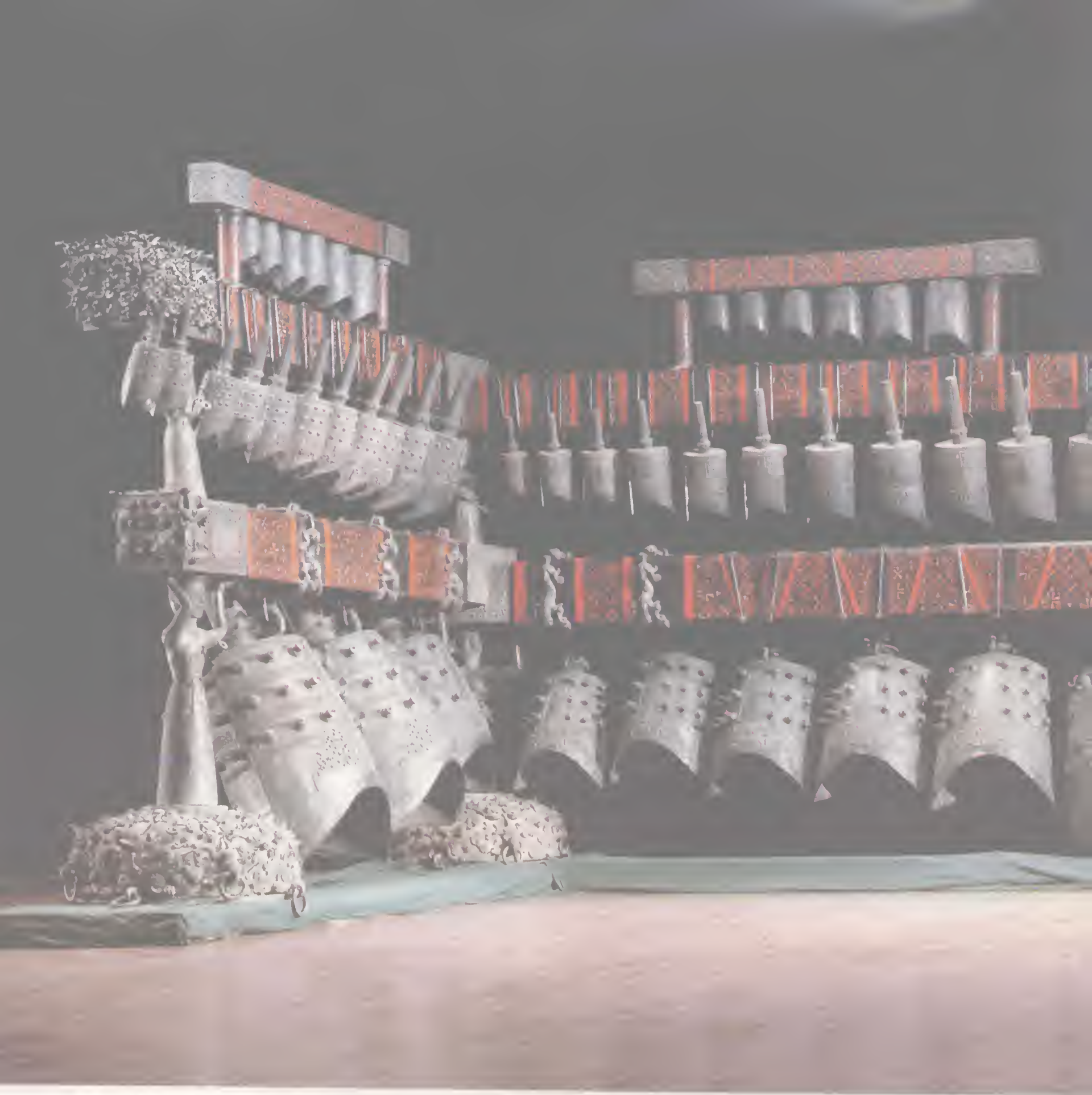
当此画册编辑完稿之际,谨为之序,并向给予关怀、支持的各方面同志致以衷心的感谢。

舒之梅 湖北省博物馆馆长 研究馆员
1991年10月20日于武汉



编 钟 · 乐 器

CHIME – BELLS
MUSICAL INSTRUMENTS



1. 曾侯乙墓编钟全景 The complete set of Zeng Hou Yi's Chimebells



2. 钟短架背面 The back of the short frame of the bell.





3. 上层二组钮钟 Niu bells of Group I of the upper tier

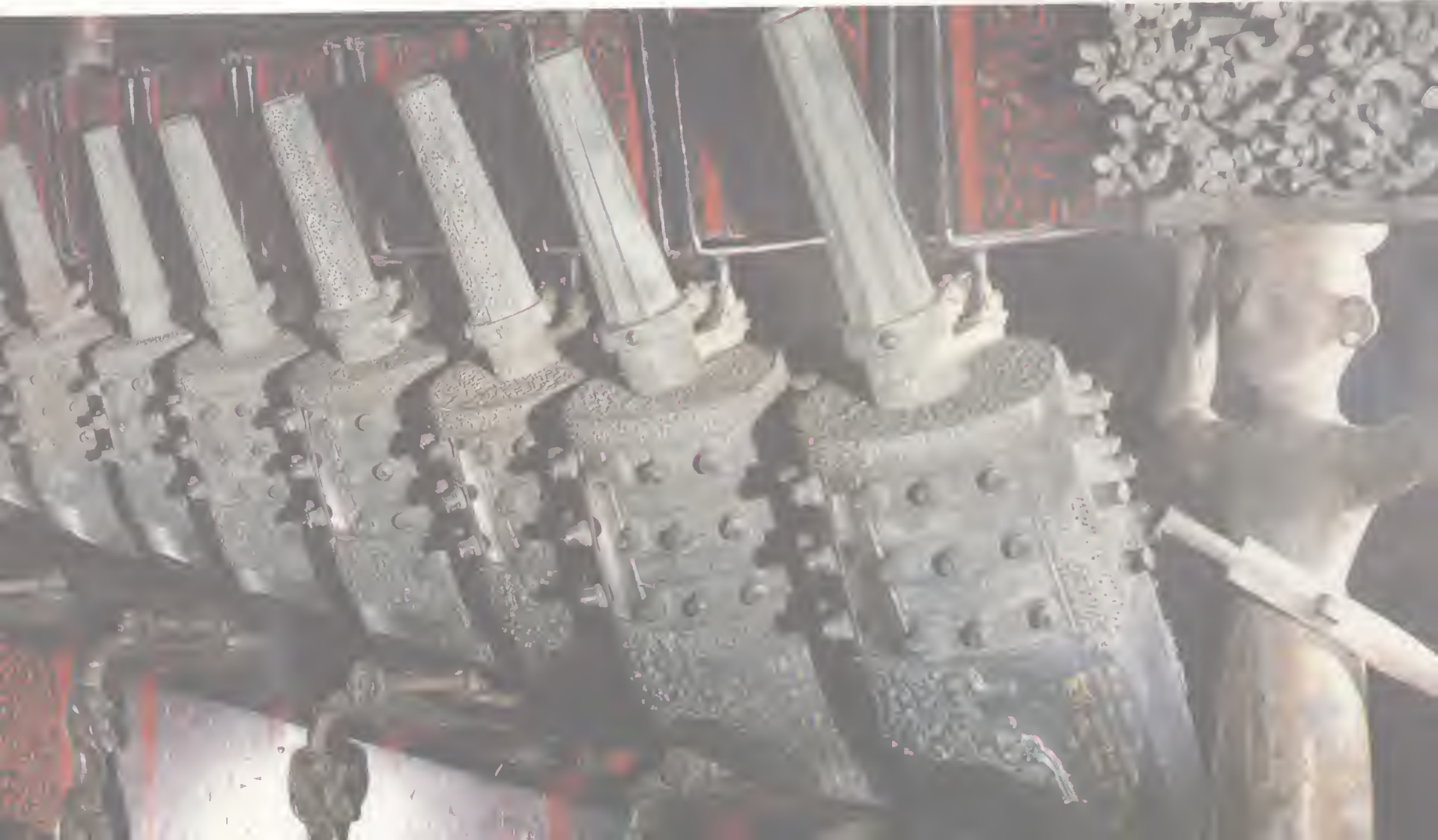
4. 中层一组短枚甬钟 Yong bells of Group 1 of the middle tier





5. 中层二组无枚甬钟 Yong bells of Group II of the middle tier

6. 中层三组长枚甬钟 Yong bells of Group III of the middle tier





7. 楚王熊章铸钟 Bo bell given by King Xiong Zhang of Chu State

8. 钮钟 Niu bell



9. 短枚甬钟 Yong bell with short nipples



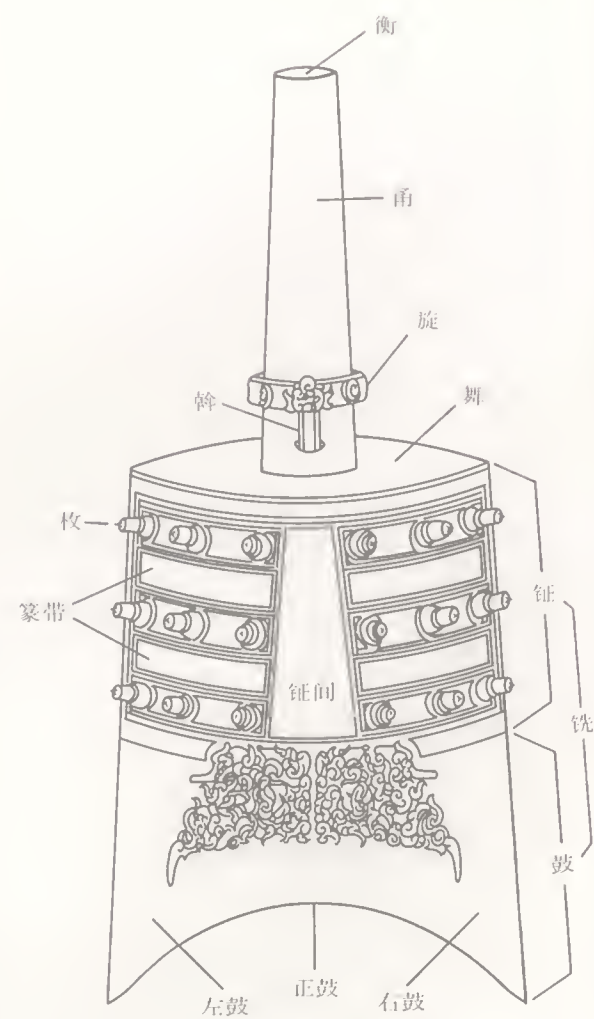
10. 无枚甬钟 Yong bell without nipple

11. 长枚甬钟 Yong bell with long nipples





12. 长枚甬钟 Yong bell with long nipples



13. 钟的各部位名称图
Figure identifying various parts of the bells



14. 甬钟旋上猴头龙钮(即斡,下同)的猴头(正视)
Monkey-head on WO part of Yong bell (front view)



15. 甬钟旋上猴头龙钮(侧视)
Monkey-head knob (side view)





16. 甬钟旋上兽首龙钮(正视)
Animal-head bell knob (front view)



18. 甬钟旋上兽首龙钮(正视)
Animal-head bell knob (front view)



17. 甬钟旋上兽首钮(侧视)
Animal-head bell knob (side view)



19. 甬钟旋上兽首龙钮(侧视)
Animal-head bell knob (side view)



20. 甬钟旋上兽首钮(正视)
Animal-head bell knob (front view)



22. 甬钟旋上兽首龙钮(正视)
Animal-head bell knob (front view)

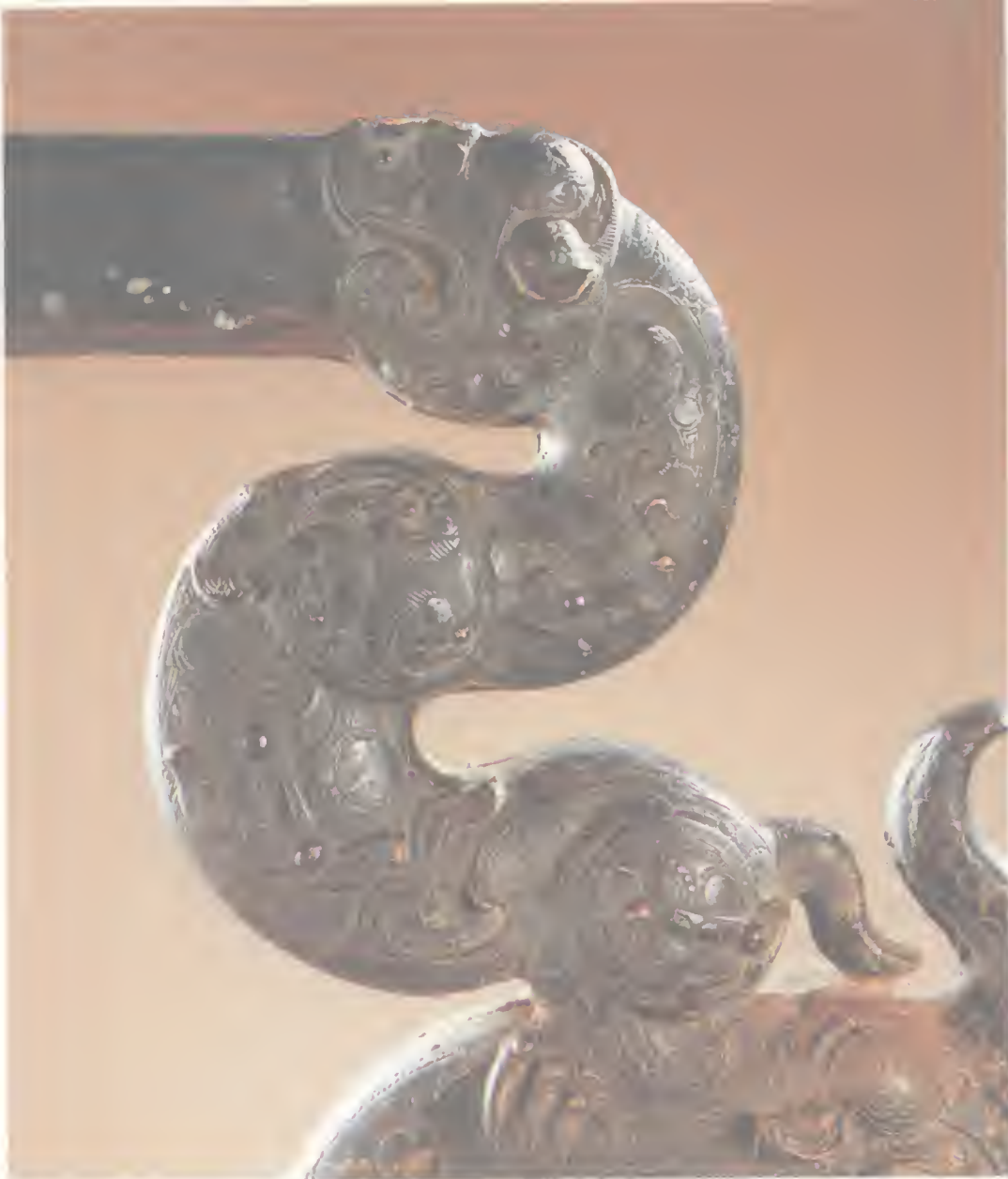
21. 甬钟旋上兽首龙钮(侧视)
Animal-head bell knob (side view)



23. 甬钟旋上兽首龙钮(侧视)
Animal-head bell knob (side view)



24. 铸钟舞部对峙
蟠龙钮(局部)
Detail of the dragon-shaped
knob of Bo bell



25. 铸钟舞部对峙
蟠龙钮(局部)
Detail of the dragon-shaped
knob of Bo bell



26. 甬钟鼓部蟠龙纹
Interlaced dragon on Gu part of Yong bell



27. 甬钟鼓部蟠龙纹(局部)
Detail of the interlaced dragon
on Gu part of Yong bell



28. 甬钟鼓部蟠龙纹(局部)
Detail of the interlaced dragon on
Gu part of Yong bell

30. 甬钟衡部红铜铸镶涡纹

Whirling cloud pattern inlaid with copper
on Heng part of Yong bell



29. 甬钟甬部红铜铸镶龙、云纹
Dragon and cloud pattern inlaid
with copper on Yong part of
Yong bell



31. 甬钟篆带蟠龙纹 Interlaced dragon pattern of Yong bell

32. 甬钟钲部蟠龙纹
Interlaced dragon pattern of Yong bell



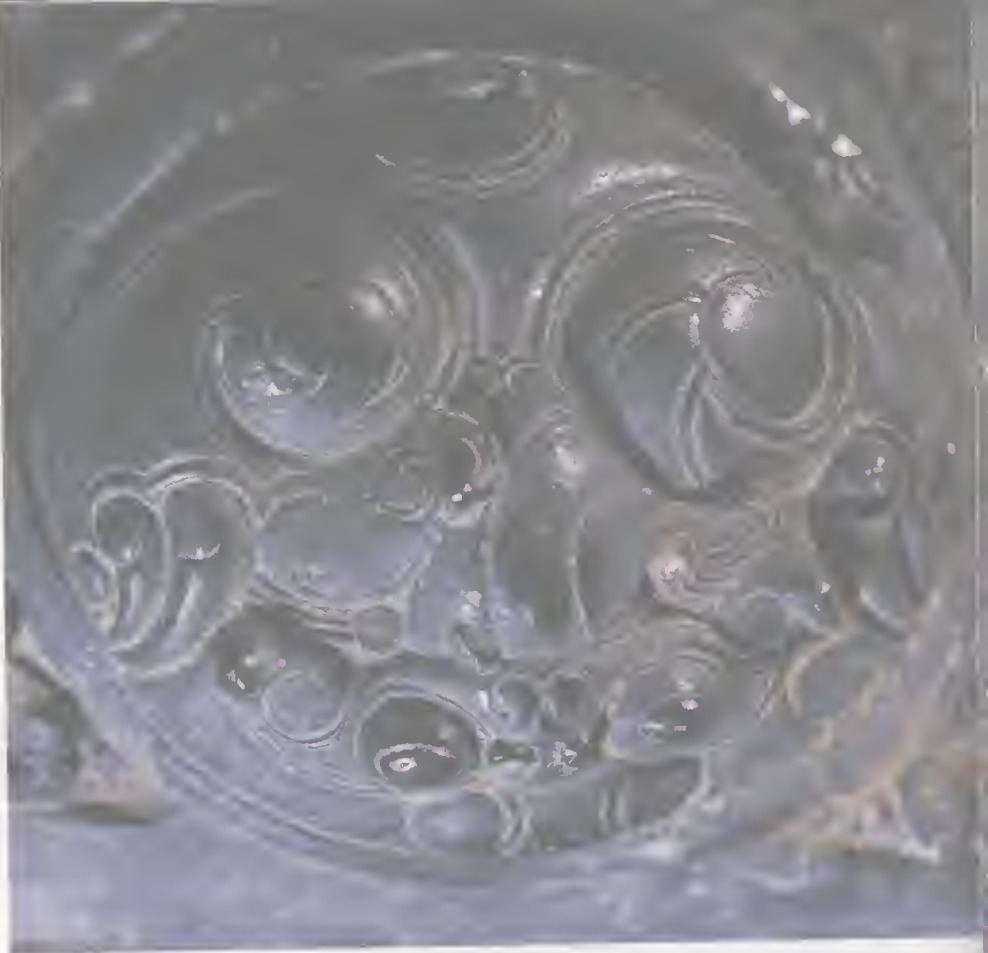
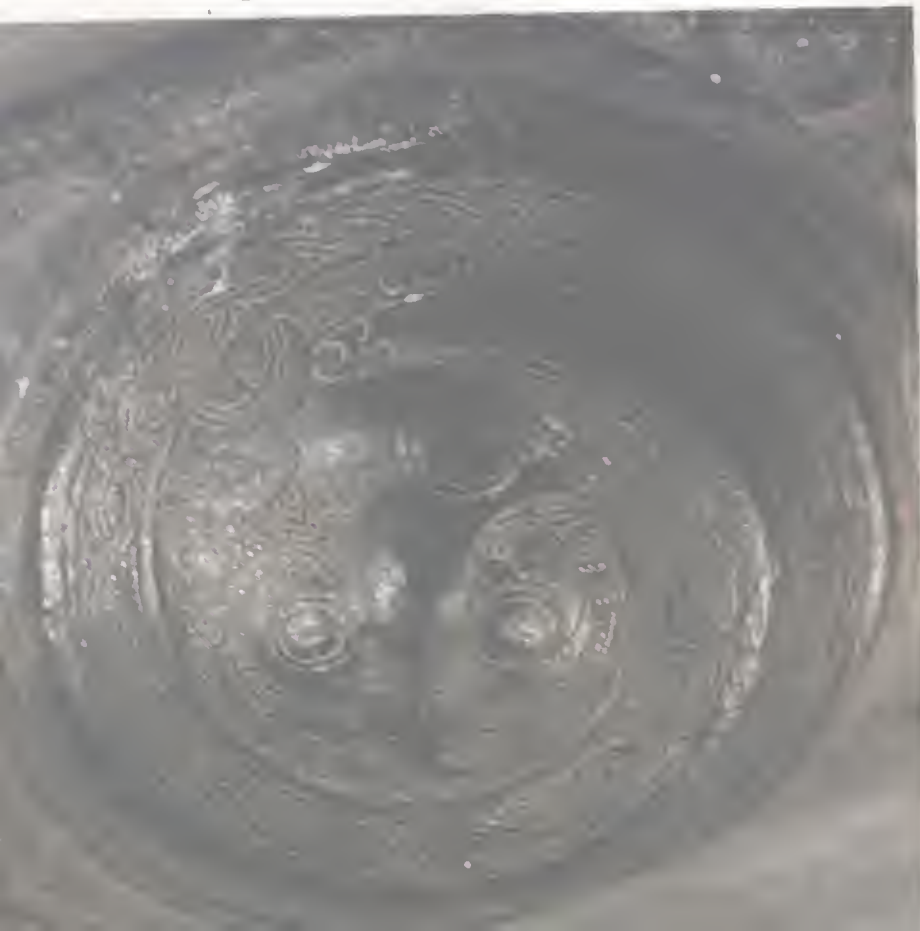
33. 甬钟舞部蟠龙纹
Interlaced dragon pattern on Yong bell



34. 铸钟枚上浮雕龙纹
Complex dragon pattern on Bo bell



35. 甬钟旋部蟠龙纹
Interlaced dragon pattern on Yong bell



36. 甬钟旋部蟠龙纹
Interlaced dragon pattern on Xuan part of Yong bell



37. 甬钟甬部涡纹
Whirling cloud pattern on Yong part of Yong bell



38. 编钟架下层长架
右端铜人柱
Bronze warrior—
shaped post
on the right side
of the lowest tier



39. 编钟架下层横梁转角处铜人柱
Bronze warrior—shaped post in the corner
of the lowest tier of the bell-shelf

40. 编钟架中层长架右端铜人柱
Bronze warrior—shaped post on
the right side of the middle tier



41. 编钟架中层横梁转角处铜人柱
Bronze warrior shaped post in
the corner of the middle tier



42. 铜人头像(下层长架右端)
Head of the bronze warrior



43. 铜人柱座局部爬兽衔环装饰
Decoration on the base of the warrior-shaped post

44. 铜人柱座局部浮雕蟠龙
Part of the decorations on
the base of the warrior—
shaped post



45. 铜人柱座局部龙爪装饰
Dragon's claw on the base of
the warrior—shaped post



46. 铜人柱座局部龙首装饰(下左)
Dragon's head on the base of
the warrior—shaped post

47. 铜人柱座浮雕蟠龙细部(下右)
Decorations on the warrior—
shaped base





48. 编钟架中层铜立柱座对兽
Bronze base in the middle
tier of the bell-shelf



49. 编钟架下层铜立柱座蟠龙
Bronze base in the lowest
tier of the bell-shelf



50. 编钟架下层横梁青铜爬虎套环
Bronze hoop on the lowest tier of the bell-shelf



51. 爬虎 Crawling tiger



52. 编钟架下层横梁铜套阴刻变形龙凤纹
Decorations on the bronze case for the
lowest crossbeam of the bell—shelf



53. 编钟架下层横梁铜套浮雕龙纹

Decorations on the bronze case for the lowest crossbeam of the bell-shelf

54. 编钟架下层横梁铜套龙凤纹与涡云纹

Decorations on the bronze case for the lowest crossbeam of the bell-shelf



55. 编钟架下层横梁铜套浮雕龙纹

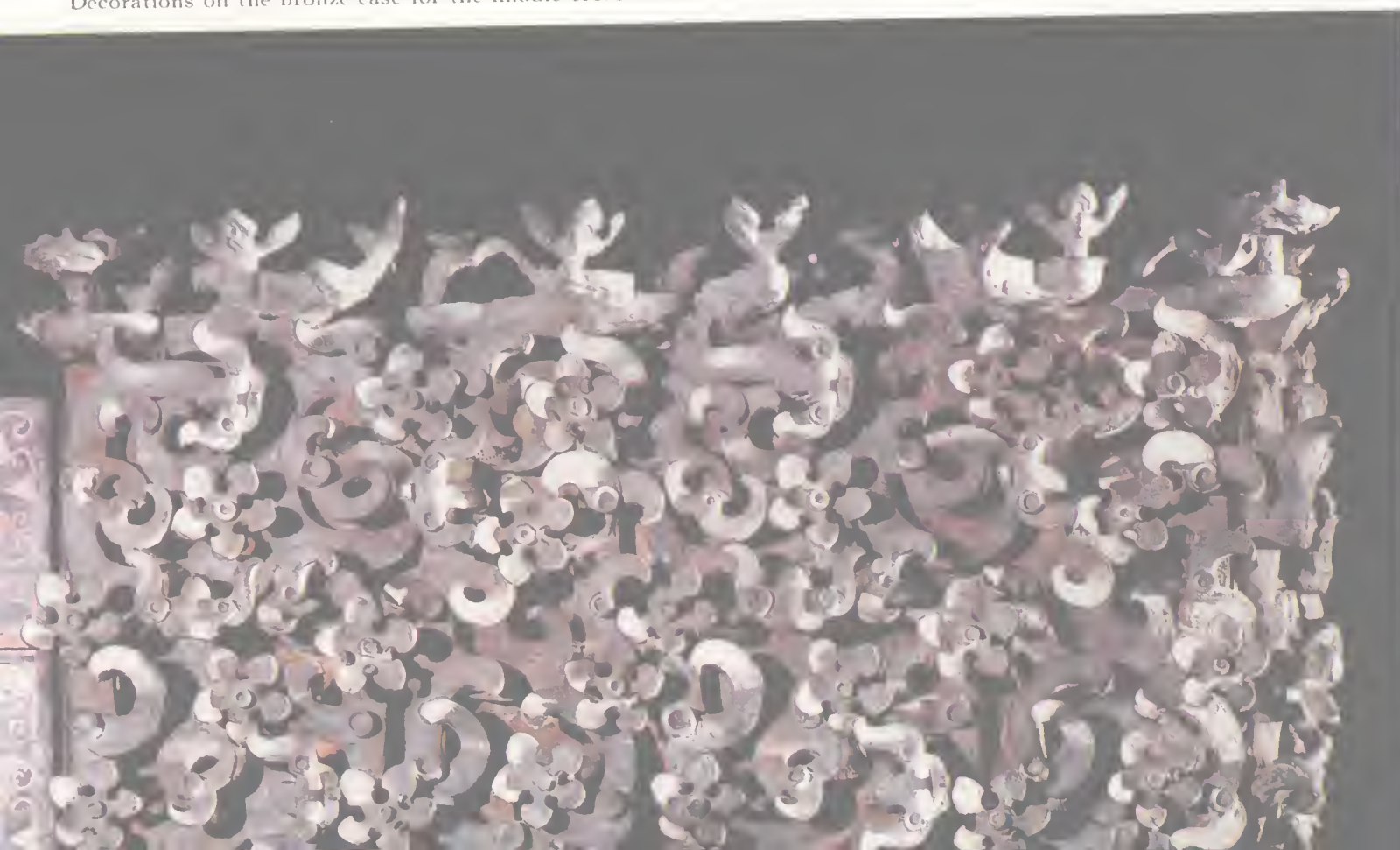
Dragon designs on the bronze case for the lowest crossbeam of the bellshelf





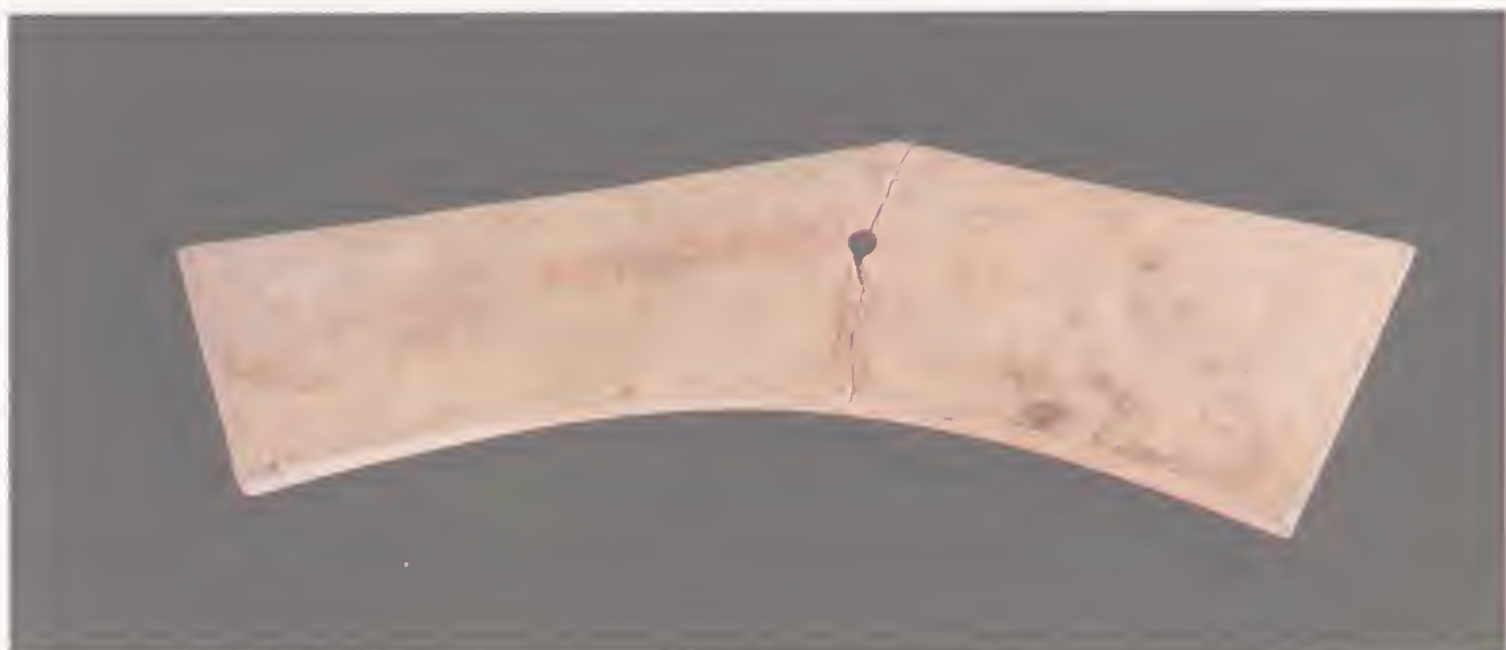
56. 编钟架下层横梁铜套蟠龙纹
Dragon pattern on the bronze case for the middle tier of the bell—shelf

57. 编钟架中层横梁铜套镂空花瓣与龙首
Decorations on the bronze case for the middle crossbeam of the bell—shelf





58. 编磬全景(磬块为复制件) Bian Qing (Stone chimes)



59. 石磬 Stone Chime



60. 青器架怪兽立柱
Imaginary animal-shaped vertical
stand of the bronze frame

61. 编磬架怪兽立柱兽首
Head of the imaginary
animal—shaped vert-
ical stand



62. 编磬架上层横梁左端
方形龙首
A square dragon's
head on one side of
the upper Crossbeam
of the frame





63. 编磬架下层横梁左端
龙头子母榫

A dragon's head-
shaped tenon on one
side of the lowest
tier of the frame

64. 编磬架立柱怪兽尾与足
Tails and feet of the animal shaped stand



65. 编磬架立柱怪兽翅
Wing of the animal shaped stand





66. 建鼓座
Stand of Jian drum



67. 建鼓座局部龙首装饰
Dragon's head on the
base of Jian drum



68. 建鼓座局部龙首装饰
Dragons head on the
base of Jian drum



69. 建鼓座局部龙首装饰
Dragons head on the
base of Jian drum



70. 建鼓座局部小龙装饰 Small dragon on the base of Jian drum

71. 建鼓座局部龙首装饰 Dragon's head on the base of Jian drum





72. 五弦琴 Five-string musical instrument



73. 五弦琴琴面凤鸟纹 Phoenix pattern on the surface of the five-string musical instrument

74. 五弦琴底面变形云纹 Cloud pattern on the bottom of the five-string musical instrument



75. 瑟
Se (25 string musical instrument)



76. 龙、蛇纹饕餮形瑟尾
Taotie shaped end of Se



77. 瑟侧面变形云纹
Complex cloud pattern on one side of Se





78. 排箫 Panpipe



79. 笙(残件) Sheng(Remains)



80. 有柄鼓 Drum with a handle

81. 十弦琴
10 string musical instrument



82. 簫 Chi(Bamboo flute)



青 铜 器

BRONZES



83. 尊盘 Bronze Zun (wine vessel) and Pan (plate)



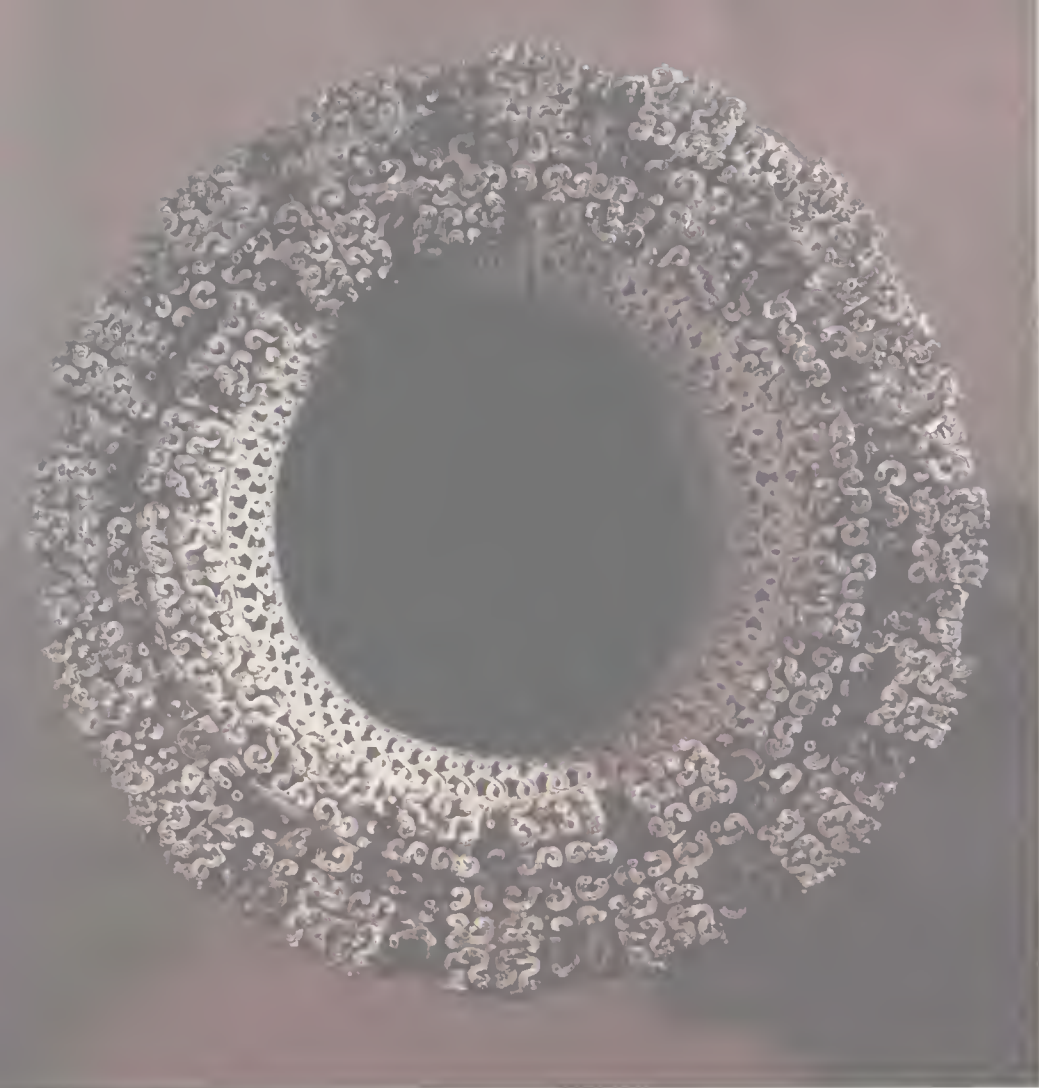
84. 尊 Zun



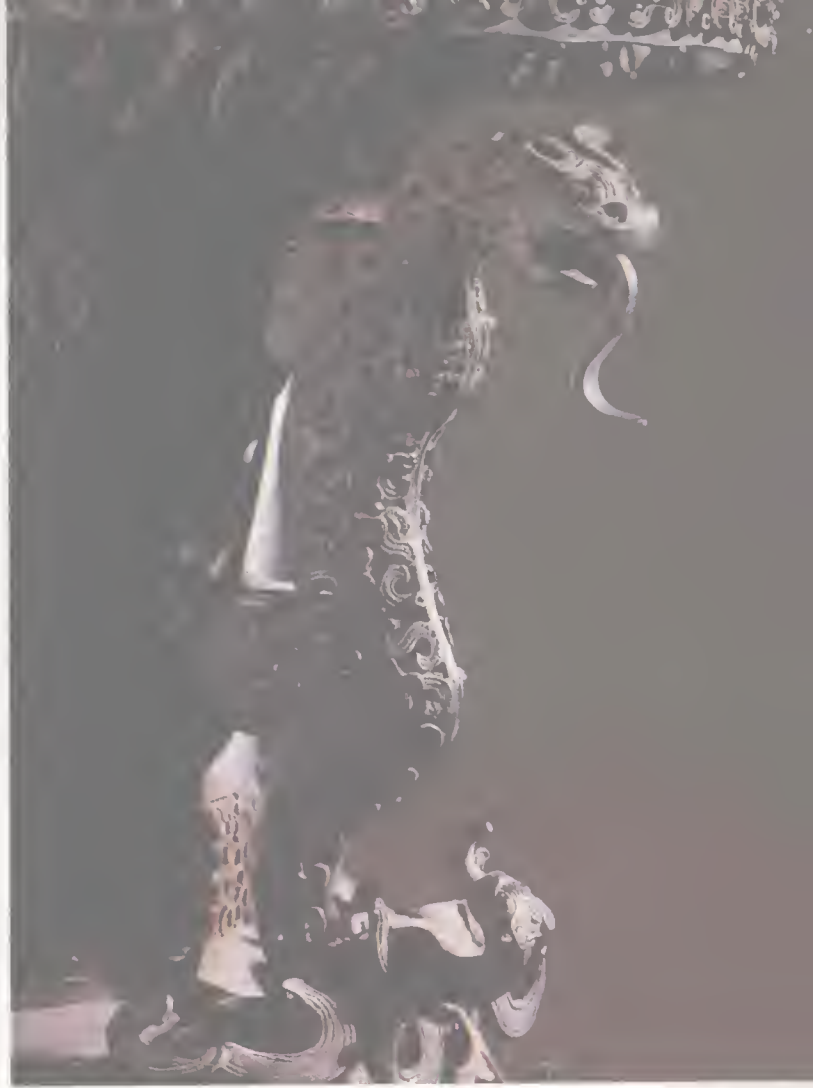
85. 盘腹部圆雕双身
龙附饰(俯视)
A dragon with two
bodies on the belly
of Pan(top view)



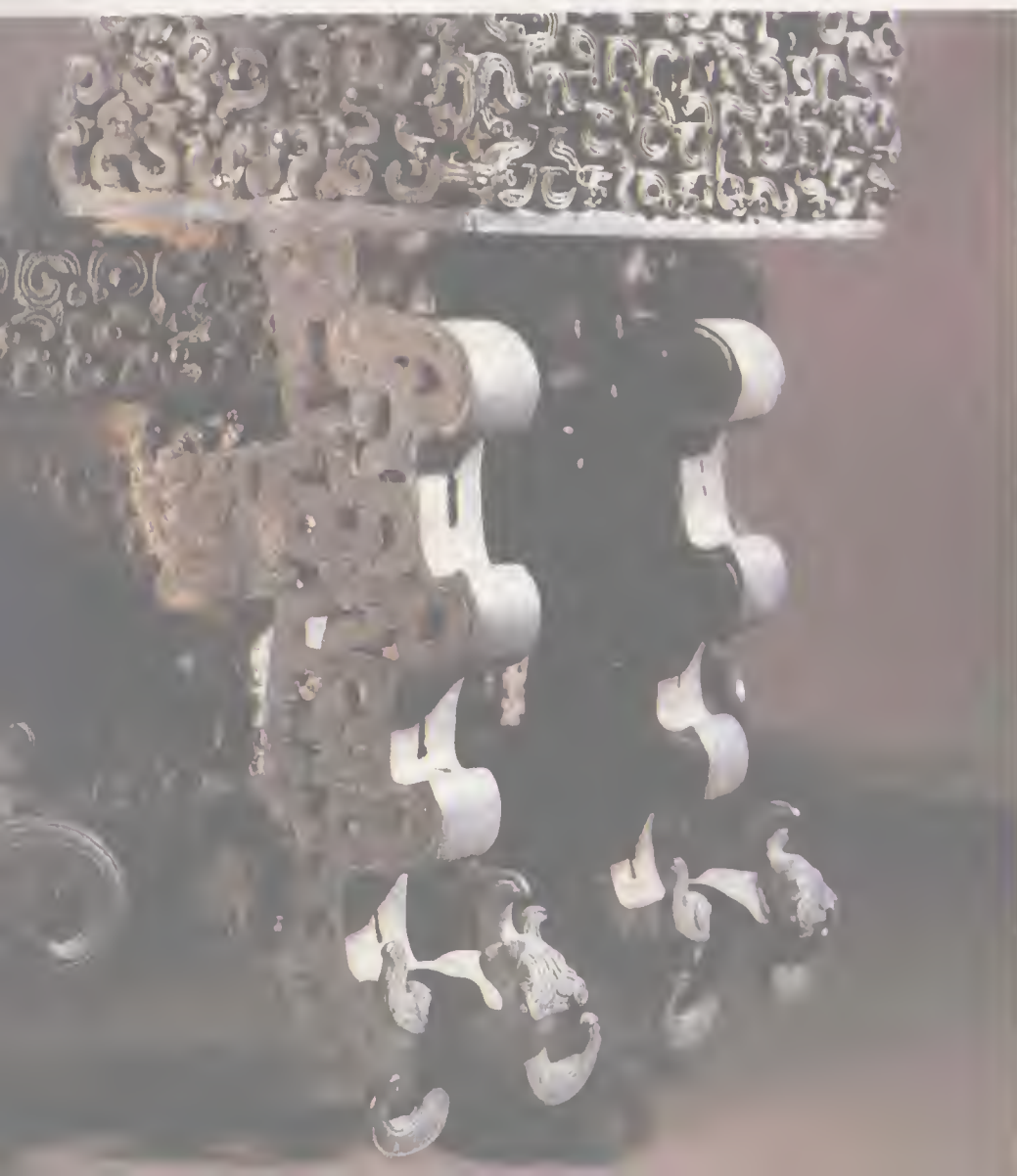
86. 盘腹部圆雕双身
龙附饰(正视)
A dragon with two
bodies on the belly
of Pan(front view)



87. 尊口沿镂空变形虺纹
Openwork snake patterns on the rim of Zun



89. 尊颈部透雕兽形附饰
An openwork dragon on the neck of zun



88. 盆腹部透雕扁体兽形附饰
Hollowed-out animal on the belly of Pan



90. 尊圈足双身龙附饰
A double-bodied dragon on the ring-foot of Zun



92. 鬲 (束腰大平底鼎) Ding





91. 九鼎(鬲)八簋 Nine Ding (Tripods) and Eight Gui (Covered vessels)

94. 𩚑腹部圆雕龙形附饰(俯视)
A dragon on the belly of Ding (top view)



93. 𩚑腹部圆雕
龙形附饰
A dragon on the
belly of Ding



95. 簠 Gui



96. 簠腹部圆雕鸟首龙形耳
A bird—head and dragon—body
shaped ear on the belly of Gui

97. 饒鼎
Hu Ding



98. 饒鼎足上部兽面纹
Animal-faced design on
the leg of Hu Ding



100. 盖鼎圆雕牛形钮
Buffalo-shaped
knob on the cover



101. 鼎钩 Ding Hooks

99. 牛形钮盖鼎
Ding with buffalo
shaped knob





102. 小口提链鼎 Ding with small mouth

103. 小口鼎盖四凤纹

Four-phoenixes pattern on the cover of Ding



104. 小口鼎提链螭形耳
Serpentine-shaped
ear of Ding





105. 钩形器
Hook-shaped object



107. 兽形钮盖鼎
Covered Ding
with animal-
shaped knob



106. 鼎形器
Ding-shaped vessel



108. 罐
Jar



109. 鉴缶 Jian Fou

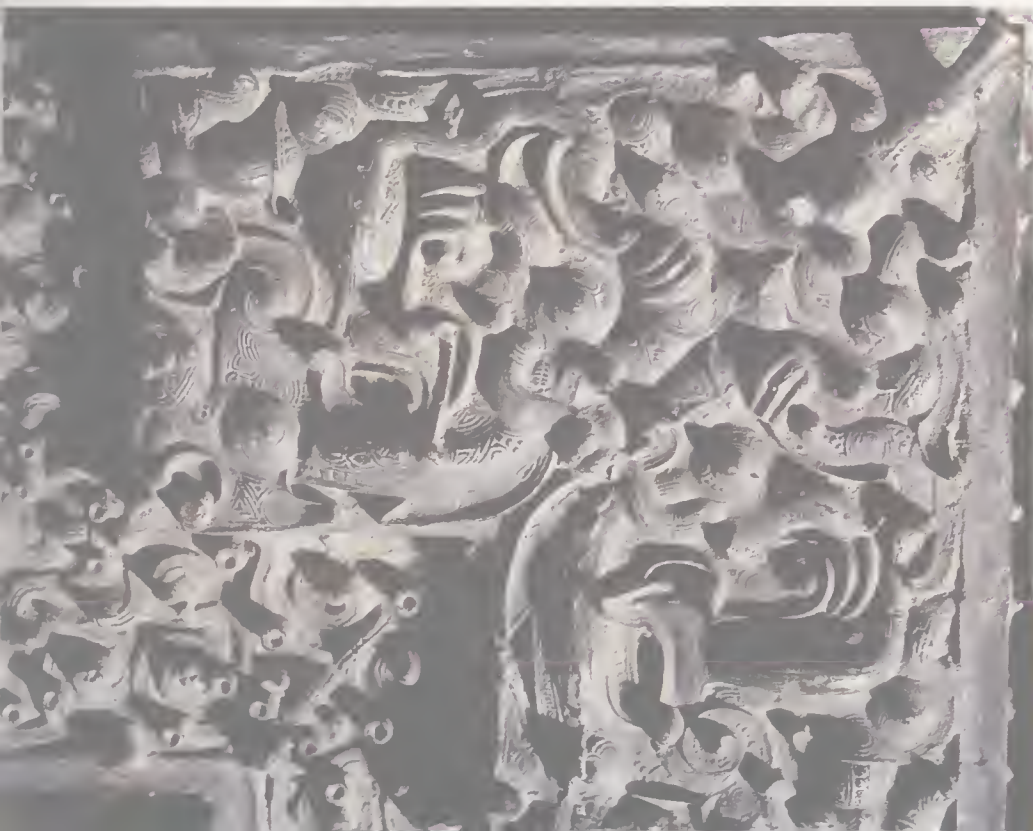
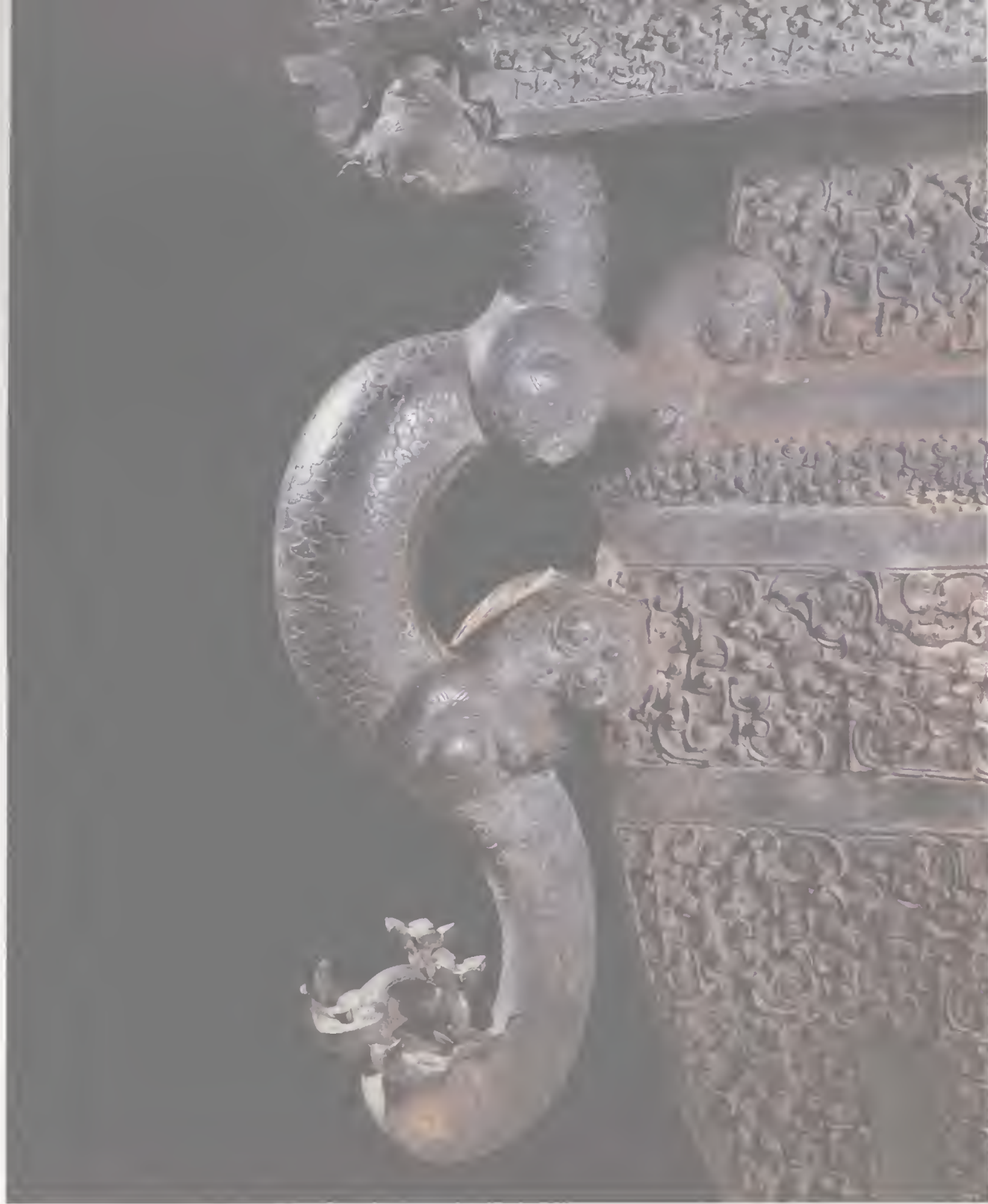


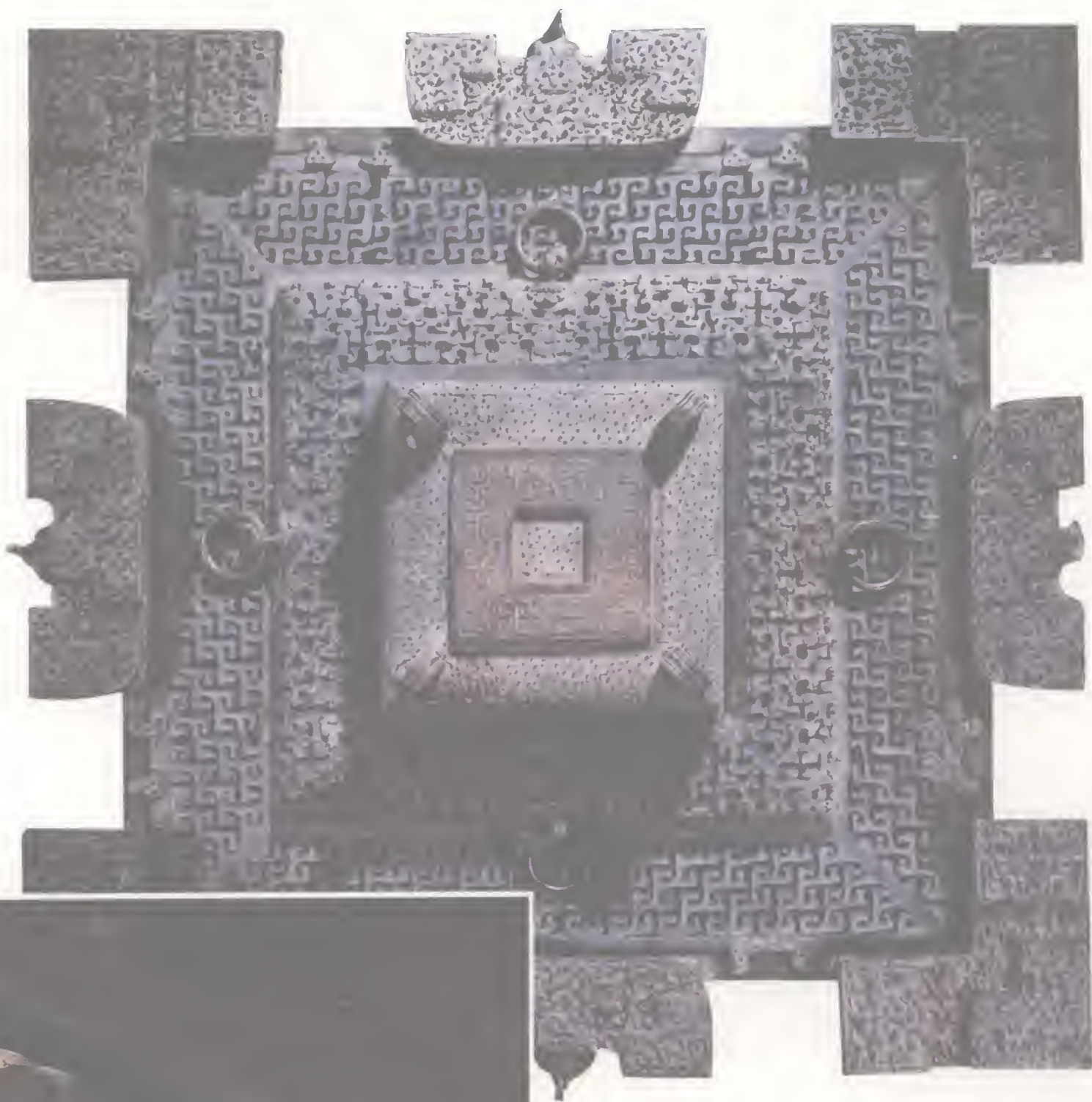
110. 鉴缶口沿边局部装饰(下左)
Decorations on the rim of Jian Fou

111. 鉴缶口沿边局部装饰(下中)
Decorations on the rim of Jian Fou

112. 鉴缶腹部局部纹饰(下右)
Decorations on the belly of Jian Fou

113. 鉴缶龙耳
Dragon-shaped
ear on Jian Fou





114. 鉴缶(俯视)
Jian Fou (top view)



115. 鉴缶兽足
Animal-shaped leg of Jian Fou



116. 圆鉴 Round Jian

117. 圆鉴提链龙形耳
Dragon-shaped ear on Round Jian



118. 圆鉴耳部龙首
Dragon's head on the ear



119. 圆鉴腹部纹饰
Design on the belly of Round Jian



121. 尊缶肩部蛇形环钮
Snake-shaped knob on Zun Fou



120. 尊缶
Zun Fou

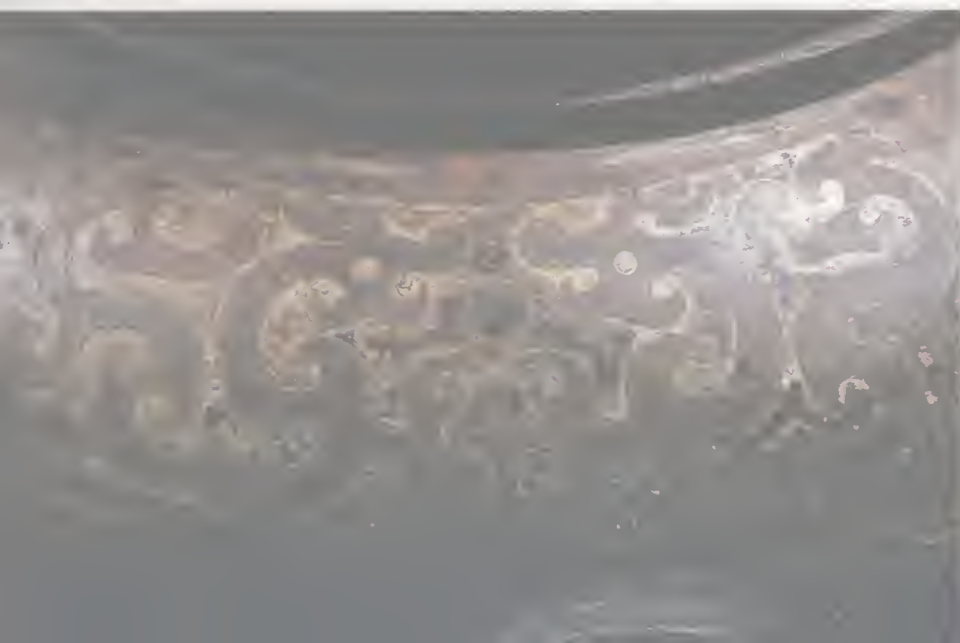
122. 盥缶
Guan Fou



123. 盥缶提链局部 Detail of Chain handle on Guan Fou

124. 盥缶肩部红铜铸镶蟠龙纹

Dragon design inlaid with copper on Guan Fou



125. 盥缶兽耳

Animal-shaped ear on Guan Fou





126. 联禁对壺 Twin Hu on one stand

127. 联禁对壶兽形禁足
Animal-shaped leg of Twin Hu



128. 联禁对壶龙耳
Dragon-shaped ear of Twin Hu



129. 联禁对壶耳部龙首
Dragon's head on the
ear of Twin Hu

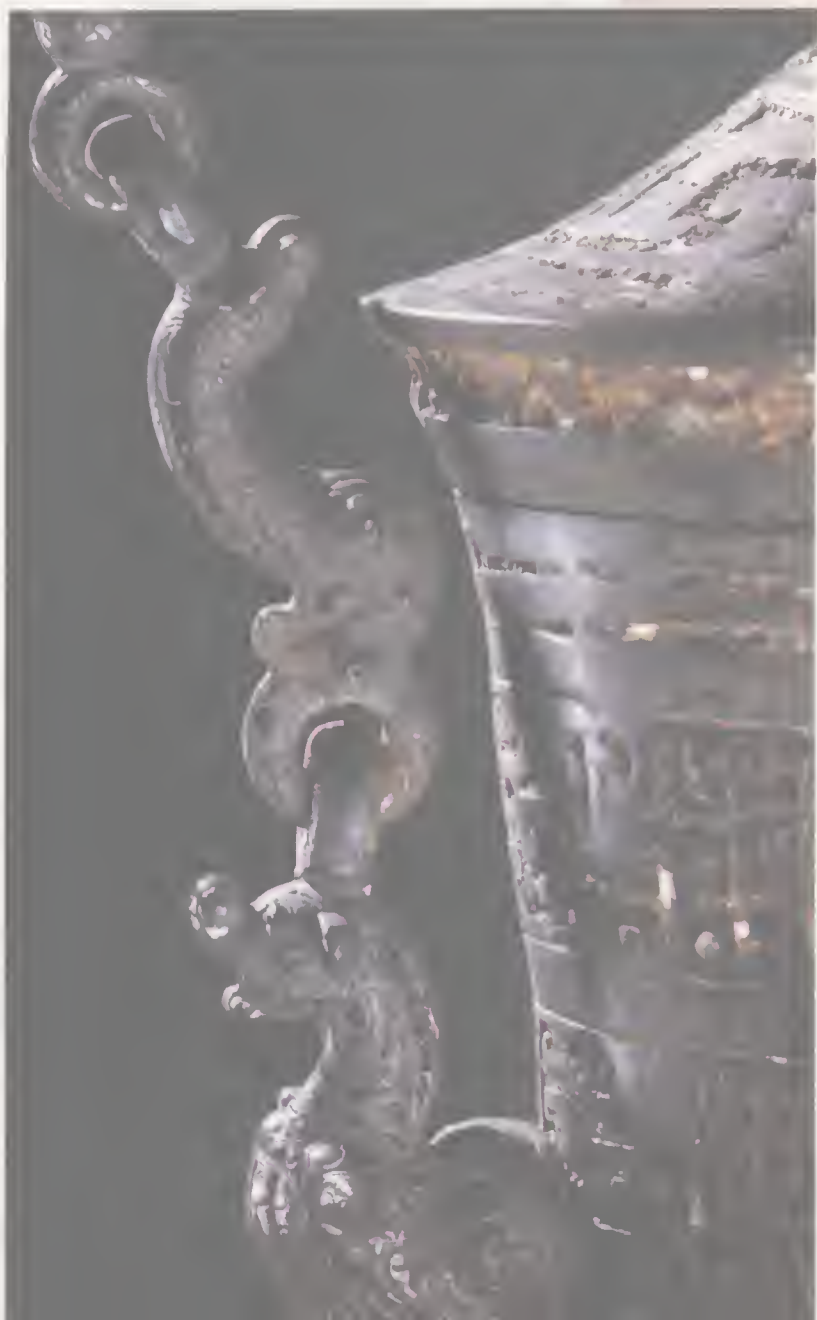


130. 联禁对壶耳
部龙形尾
Dragon's tail
on the ear of
Twin Hu

131. 提链壶
Hu with chain handle



132. 提链壶兽形提链
Animal-shaped chain handle on Hu



133. 提链壶盖纹饰
Design on the cover of Hu with chain handle



135. 盖豆兽形环钮
Animal-shaped knob on Dou



134. 盖豆 Dou with a lid





136. 盖豆(俯视) Dou with a lid(top view)

137. 盖豆圈座嵌绿松石变形蟠龙纹
Base Of Dou inlaid with turquoise
deformed dragon pattern





139. 甗双龙环耳
Double-dragon
shaped ear of Yan



138. 甗
Yan (cooking vessel)



140. 簠 Fu



141. 簠兽首形钮
Animal-shaped
knob on Fu

142. 鹿角立鹤
Crane with deer antlers



144. 鹿角立鹤鹤翅(局部)
Wings of the crane
with a deer antler(part)



143. 鹿角立鹤错金涡
云纹鹤首鹿角
Cloud pattern
inlaid with gold
on the deer
antlers



146, 147. 鹿角立鹤座板纹饰
Base of the crane
with deer antlers



145. 鹿角立鹤鹤身
Body of the crane
with deer antlers





148. 席镇(俯视)
Weight (top view)



149. 席镇(正视)
Weight (front view)



150. 盘
Pan(Plate)



151. 盘足 动物-shaped leg of Pan

152. 匜

Yi (water vessel)



153. 匜兽面形流盖

Animal-faced mouth—cover of Yi



154. 匜龙首鋈

Dragon-head shaped
handle of Yi





155. 匱鼎 Yi Ding

156. 三足匱 Yi with three legs





158. 匕柄尾部镂空几何形纹饰
Hollowed geometric pattern on the handle of Bi



157. 匕
Bi (spoon)



159. 过滤器 Strainer



160. 过滤器立杆顶端衔斗兽首 Animal-head on the shaft of the strainer





161. 带钩 左上为兽首形带钩(正视),
右下为鹅首形带钩(侧视)
Belt hooks



162. 浅盘豆 Shallow basin Dou

163. 炉盘(炉内盛有木炭) Cooking stove(with charcoal in it)





164. 炭炉、箕、漏铲
Charcoal stove,
Qi Lou Chan



165. 炭炉兽足
Animal-shaped leg of the stove



166. 漏铲 Lou Chan (straining pan)



168. 镂空筒形器 Tube-shaped vessel



169. 筒形器局部龙纹 Detail of the tube-shaped vessel

167. 箕 Qi



170. 熏 Xun (censer)





171. 小鬲 Small Li

172. 斗 Dou



173. 斗腹部龙凤勾连纹
Dragon and phoenix pattern
on the belly of Dou



174. 蟠螭状斗柄前端 Snake shaped handle



漆 器

LACQUERWARES

175. 盖豆 Dou with a lid





176. 盖豆顶部蟠龙纹 Dragon pattern on the top of the lid



177. 盖豆兽面耳(侧视)
Animal-mask ear of Dou(side view)



178. 盖豆兽面耳(俯视)
Animal-mask ear of Dou(top view)



179. 杯形器 Cup-shaped vessel

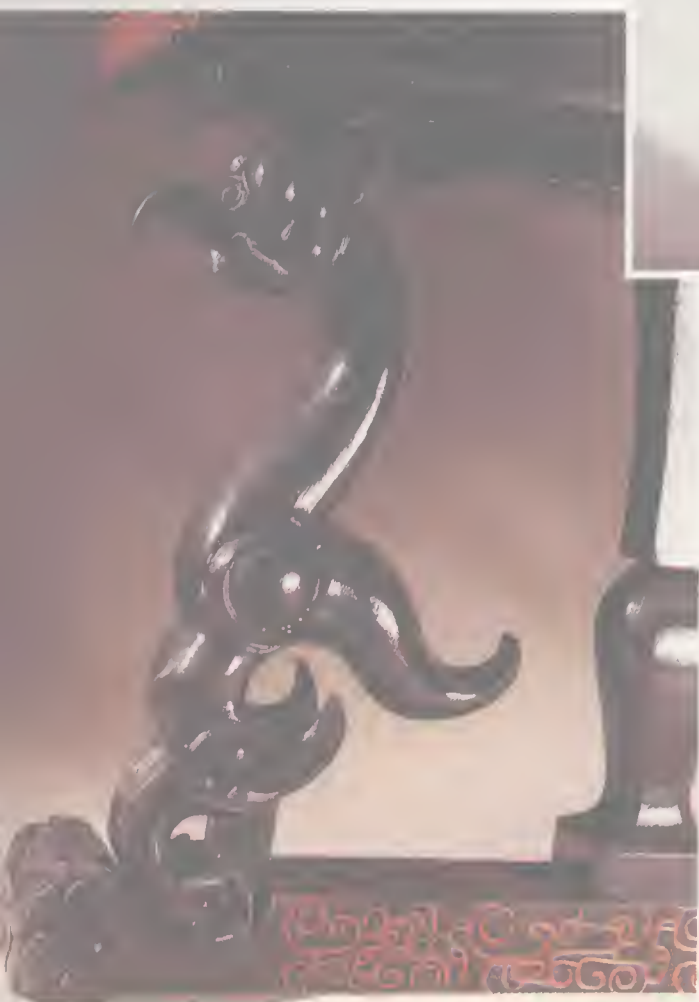
180. 豆形单耳卮杯 Cup with ear and handle



181. 双耳筒杯 Tube-cup with double ears



182. 案(复制件)
An (table) (Reproduction)



183. 案鸟形腿(复制件)
Bird-shaped leg of An (Reproduction)



184. 案面浅浮雕纹饰(原件) A relief pattern on An (Original one)



185. 几(复制件)
Ji (Reproduction)



186. 衣箱(圖)
Suitcase

187. 衣箱 Suitcase





188. 衣箱(复制件)
Suitcase (Reproduction)

189. 衣箱 Suitcase





190. 鸳鸯形盒 Mandarin duck-shaped box



191. 盘鹿(复制件) Deer in a coiled position (Reproduction)

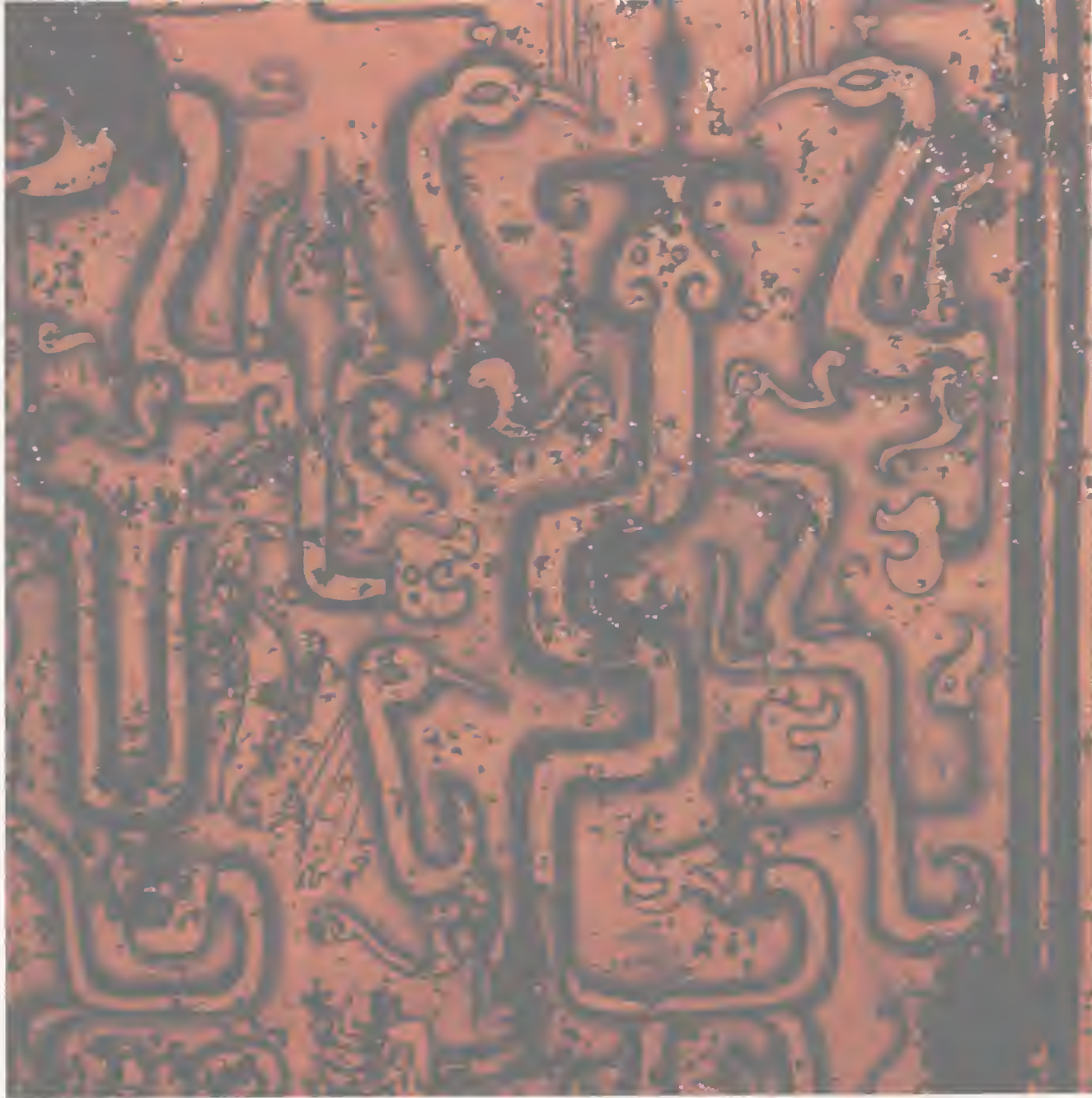




193. 墓主外棺
Exterior coffin of the tomb-owner



194. 墓主内棺
Inner coffin of the tomb-owner



195. 内棺侧面局部纹饰
Design on the long side
of the inner coffin

196. 内棺侧面局部纹饰
Design on the long side
of the inner coffin



197. 内棺盖面龙纹
Dragon design
on the cover of
the inner coffin



198. 内棺足挡局部纹饰
Design on the
inner coffin



199. 内棺侧面局部纹饰
Design on long sides
of the inner coffin





200. 马胄残片
Remaining pieces
of horse armor



201. 盾背面局部纹饰
Design on the back of the shield

202. 马甲残片
Remaining pieces of horse armor



兵器・车马器

WEAPONS

CHARIOTS AND HARNESS ARTICLES

203. 三戈戟
Triple-daggers halberd





204. 曾侯乙寝戈 Dagger-axe from the bedroom of Zeng Hou Yi

205. 戈(带秘) Ge(dagger-axe)



206. 双戈戟(带秘) Double-daggers halberd



207. 三戈戟(带秘) Triple-daggered halberd



208. 钺(带秘) Shu(Pike)



209. 晋戟(带秘) Shu(Pike)





210. 殳(上左) Shu(left, upper)



212. 各式矛(上右)
Various kinds of spear
heads(right, upper)



211. 戈 Ge(dagger—axe)



213. 持戟披甲武士(复制件)
Knight with armor and
halberd (Reproduction)



214. 马甲残片 Remaining pieces of horse armor



215. 马冑(复制件) Horse helmet (Reproduction)



216. 盾(残件)
Shield (Remaining pieces)



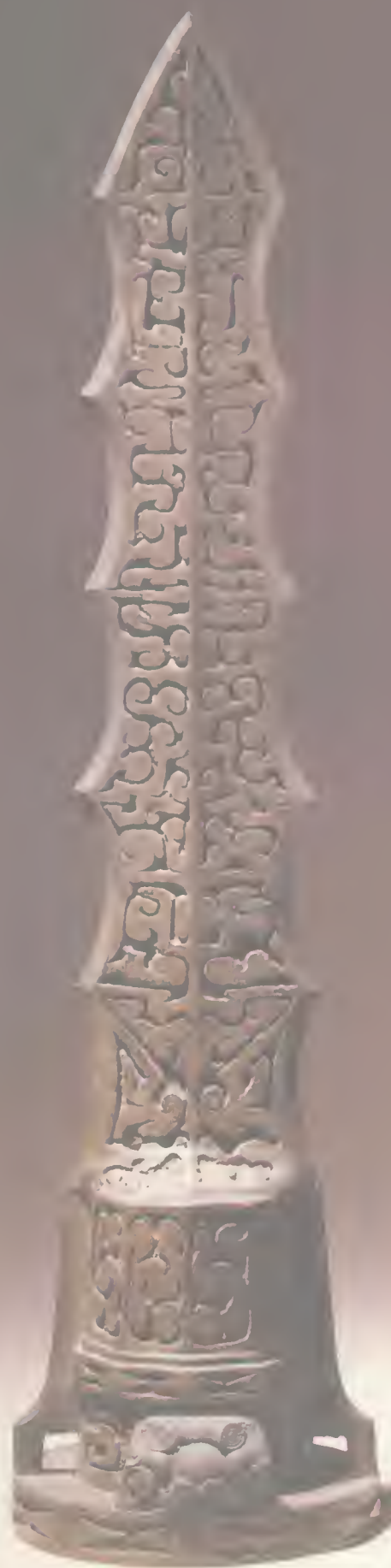
217. 玉首铜匕
Bronze dagger with jade handle



218. 各式箭簇

Various kinds of bronze arrowheads

219. 矛状车𡵓 Spear-shaped axle-cap



220. 矛状车𡵓 Spear-shaped axle cap



222. 八棱形车轱 Axle-cap

221. 带方环圆形车轱 Axle-caps



223. 车轱端面纹饰 Patterns on axle-cap

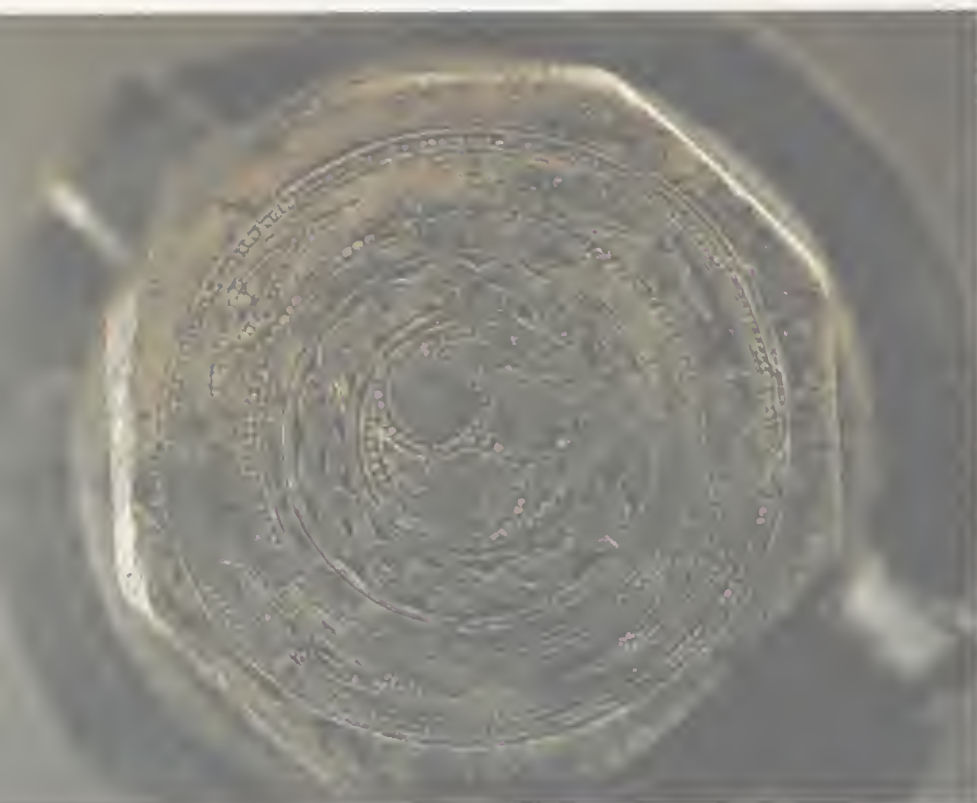


224. 车轱端面纹饰 patterns on axle-cap

225. 八棱形车害 Axle-cap



226. 圆形车害 Round axle-cap



227. 车害端面纹饰 Patterns on axle-cap



228. 车害端面纹饰 Patterns on axle-cap



229. 车害局部龙纹
Detail of dragon
—design on axle
—cap



230. 兽面纹辖首
Linchpin —head
with animal —
faced design

231. 兽面纹辖首
Linchpin —head
with animal —
faced design



232. 马衔、马镡
Horse bits, horse
bridles

金器·玉器

GOLDWARES
JADES



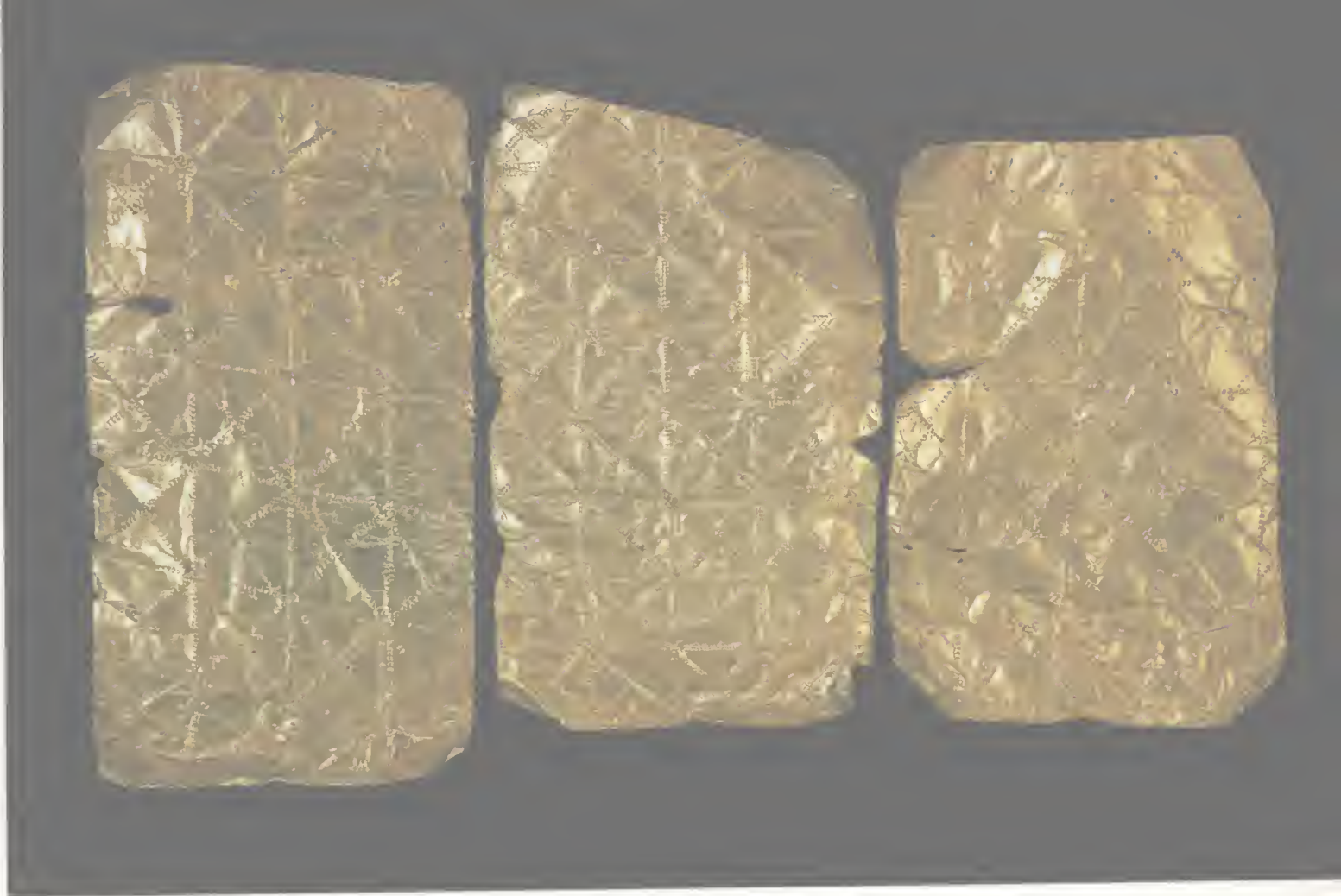
233. 金盞与金漏匕 Gold bowl and gold ladle

234. 贴金箔马饰 Gold-foiled ornaments for horses



235. 金带钩 Gold belt hook





236. 金箔 Gold foils

237. 金彈簧
Gold springs





238. 金器盖 Gold lid

239. 金杯 Gold—cup



241. 玉剑 Jade sword



240. 十六节龙凤玉挂饰
Dragon and phoenix jade pendant in 16 sections





242. 谷纹卷龙佩
Dragon-shaped jade pendant
with grain pattern



243. 玉璧 Jade Bi(discs)

244. 谷纹卷龙佩
Dragon-shaped jade pendants
with grain pattern



245. 四节龙凤玉佩
Dragon and phoenix jade
pendant in 4 sections



246. 双龙玉佩
Double—dragon shaped
jade pendant





247. 圆雕玉龙佩
Jade dragon-shaped pendant



248. 谷纹玉璜 Jade Bi (discs)

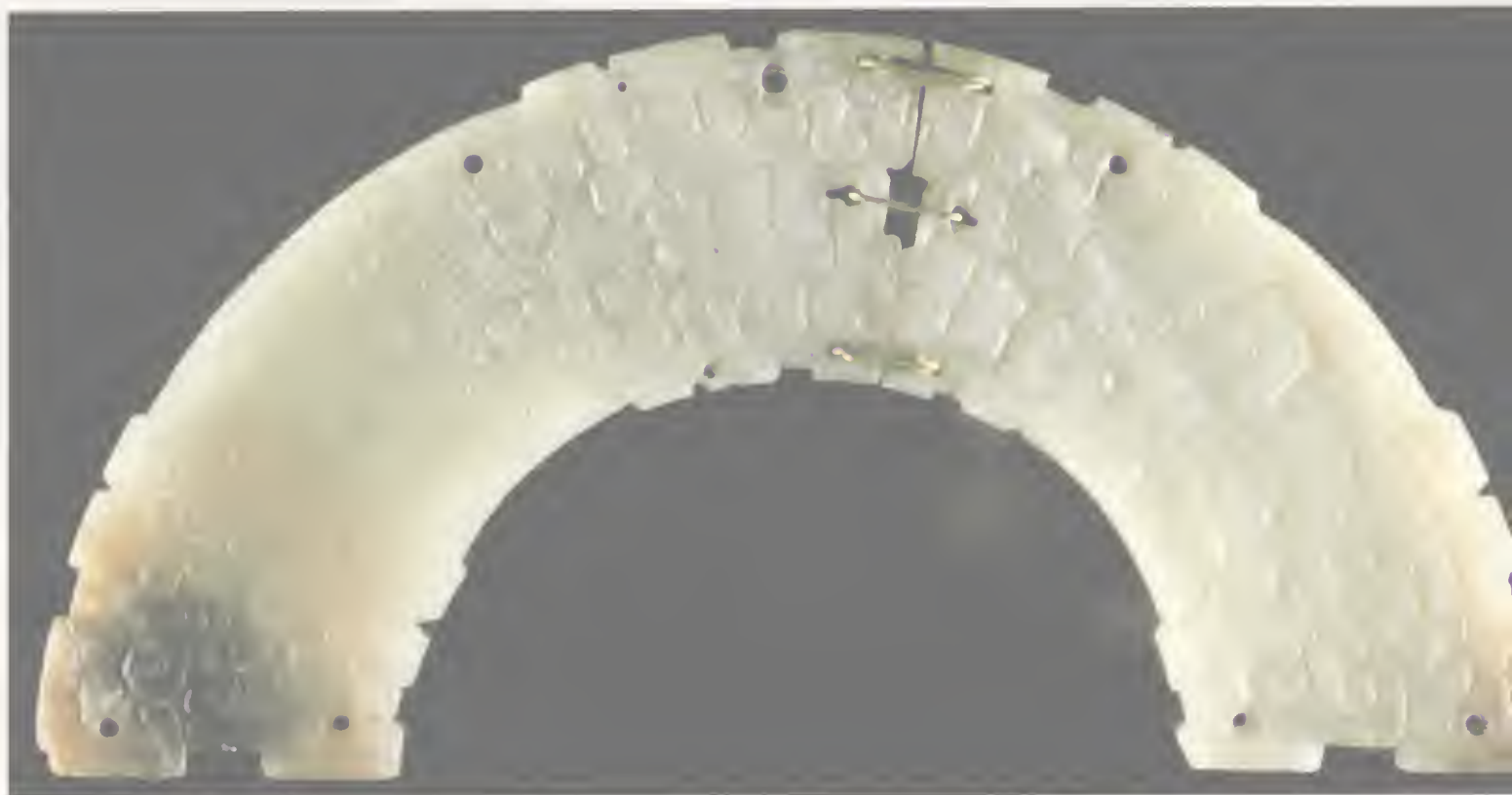
249. 兽面纹玉琮
Jade Zong decorated with animal-faced pattern



250. 透雕玉璜
Jade Huang carved
in openwork



251. 金缕玉璜
Jade Huang joined
with gold wire



252. 云纹玉璜
Jade Huang with
cloud pattern





253. 双龙玉佩 Double—dragon shaped pendant



254. 玉人 Jade figure

255. 素面蟠龙玉佩 Dragon—shaped pendant



256. 鱼形玉佩 Fish—shaped jade pendant





257. 玉带钩 Jade belt hooks



258. 玉梳 Jade comb

259. 云纹玉玦
Jade Jue (penannular jade ring) with cloud pattern



260. 虎形玉佩
Tiger-shaped pendant





261. 料珠 Glass beads



262. 料珠 Glass beads



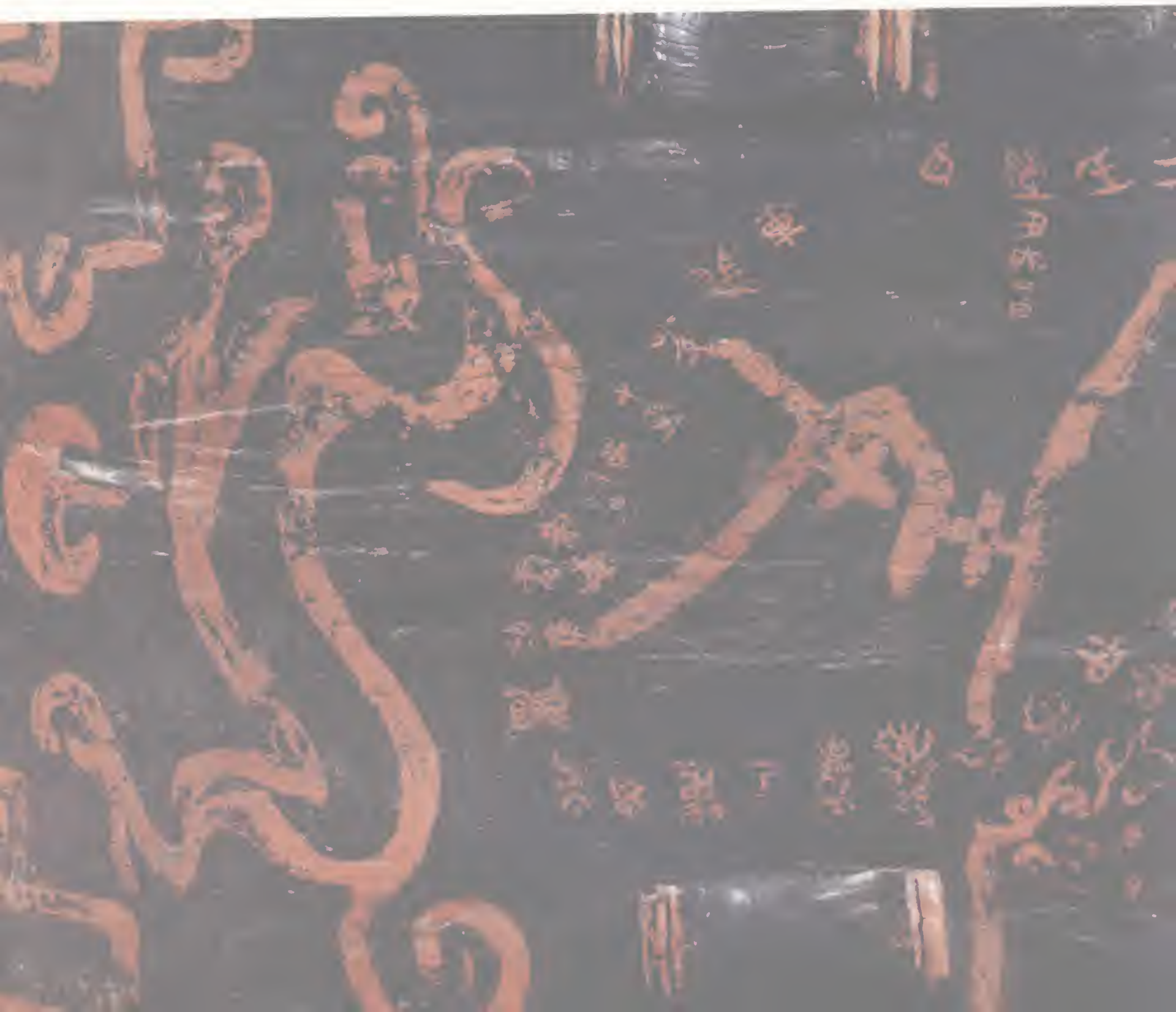
263. 玉猪、玉牛(下左) Jade pig, Jade buffalo(left, down)

264. 玉雕小动物(下右) Small jade animals(right, down)



• 漆 画 •

LACQUERED PAINTINGS



265. 衣箱盖面二十八宿图

Design of the names of the 28 Xiu
(the Lunar mansions) on the lid of
the suitcase



266. 二十八宿衣箱一端日纹(上)

Design of the sun on one side of the suitcase(upper)

267. 二十八宿衣箱一端蟾蜍纹(下)

Design of the fabled toad on the other side of the suitcase(down)



268. 二十八宿衣箱侧面对兽 Face-to-face-animals on the side of the suitcase

269. 衣箱侧面对兽与“夸父逐日”(左侧)

Picture of Kua-Fu chasing after the sun(a fabled story) on the side of the suitcase





270. 衣箱盖面弋射图 Shooting archer picture on the lid of the suitcase

271. 衣箱盖面弋射图 Shooting archer picture on the lid of the suitcase





272. 鸳鸯形盒左侧撞钟图 Picture of bells being played on the left side of the mandarin duck box



273. 鸳鸯形盒右侧击鼓舞蹈图 Picture of drum being played and dancing on the right side of the mandarin duck box



274. 五弦琴侧面局部凤鸟纹
Phoenix pattern on the surface
of the five-string Qin



275. 五弦琴背面局部纹饰
Phoenix design on the back
of the five-string Qin

276. 瑟侧面凤鸟纹 Phoenix on the side of Se (Zither)





277. 内棺側面持戟翼人
Imaginary figure
holding daggered
halberd on the side
of the inner coffin



278. 内棺侧面兽首人面持戟武士 Warrior holding daggered halberds on the side of the inner coffin

279. 内棺侧面长髯持戟武士 Warrior holding daggered halberd on the side of the inner coffin







281. 内棺足挡局部纹饰
Part of the design on the inner coffin

282. 内棺侧面局部纹饰
Design on the side of the inner coffin





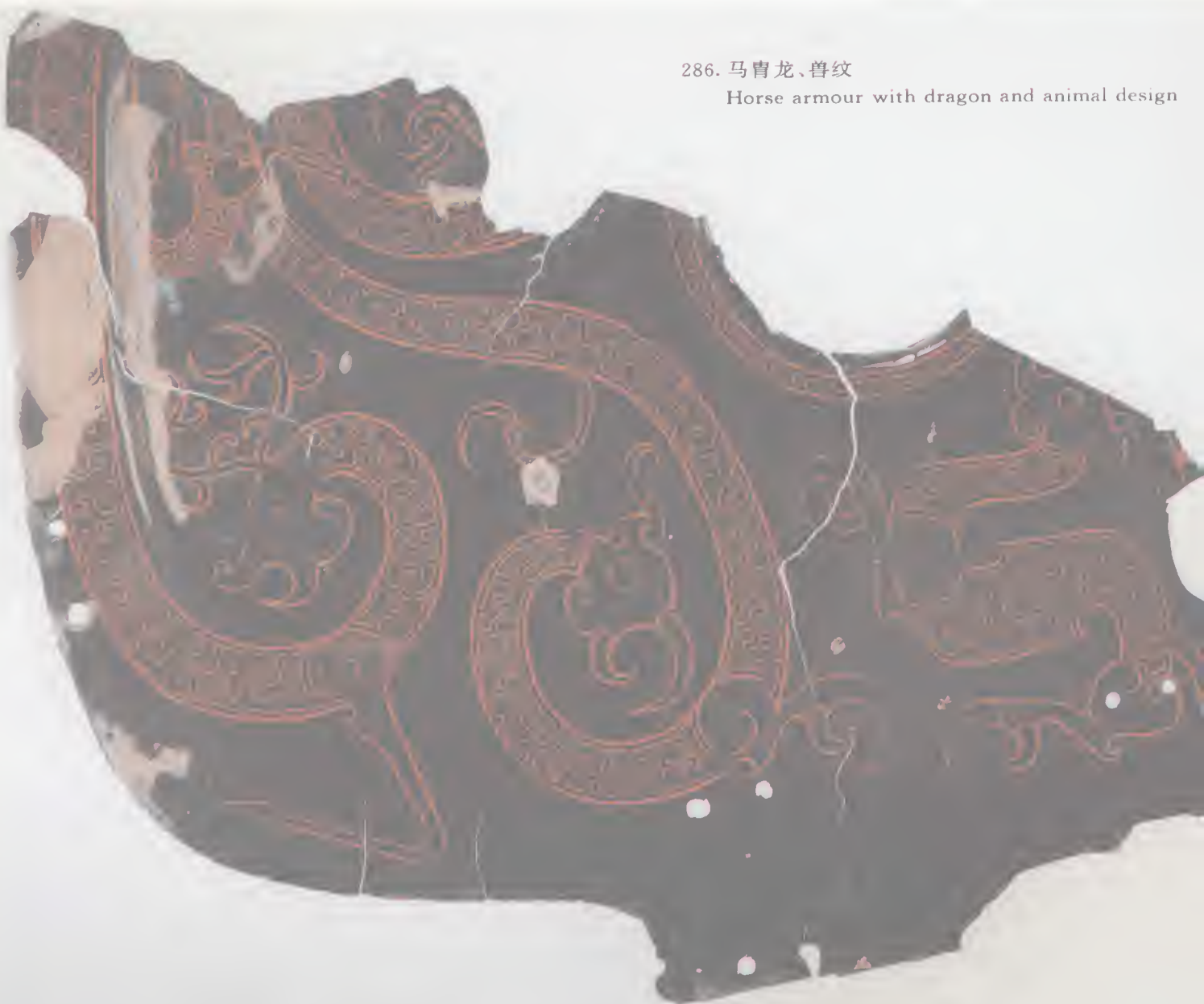
283. 内棺侧面局部立鸟纹
Bird design on the side
of the inner coffin



284. 内棺侧面局部纹饰
Part of the design on the
side of the inner coffin



285. 马甲兽纹
Horse armour with animal-shaped design



286. 马胄龙、兽纹
Horse armour with dragon and animal design

• 书 法 •
CALLIGRAPHY



288. 甬钟钲部错金铭文
Gold inlaid inscriptions on Zhen part of Yong bell

287. 甬钟钲部错金铭文
Gold inlaid inscriptions on Zhen part
(central panel) of Yong bell

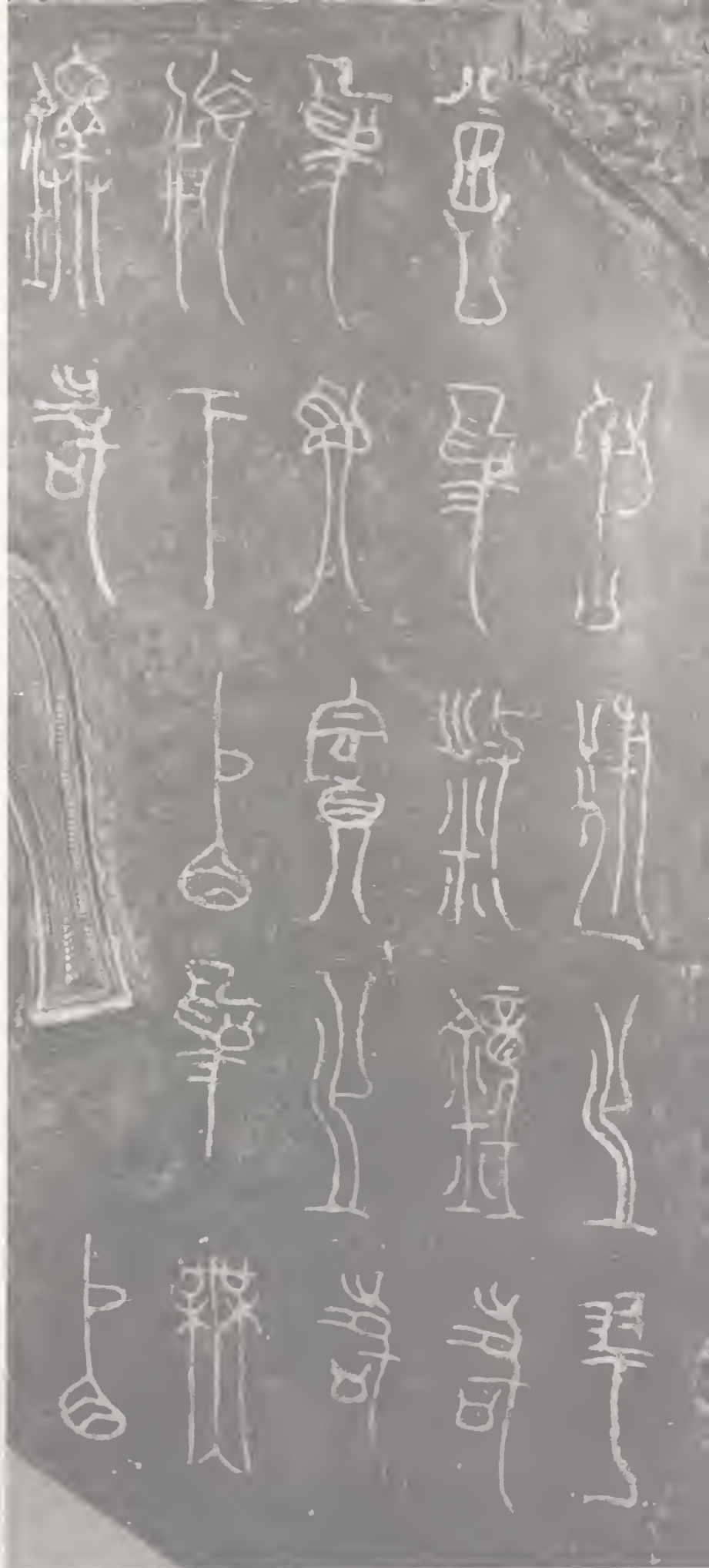
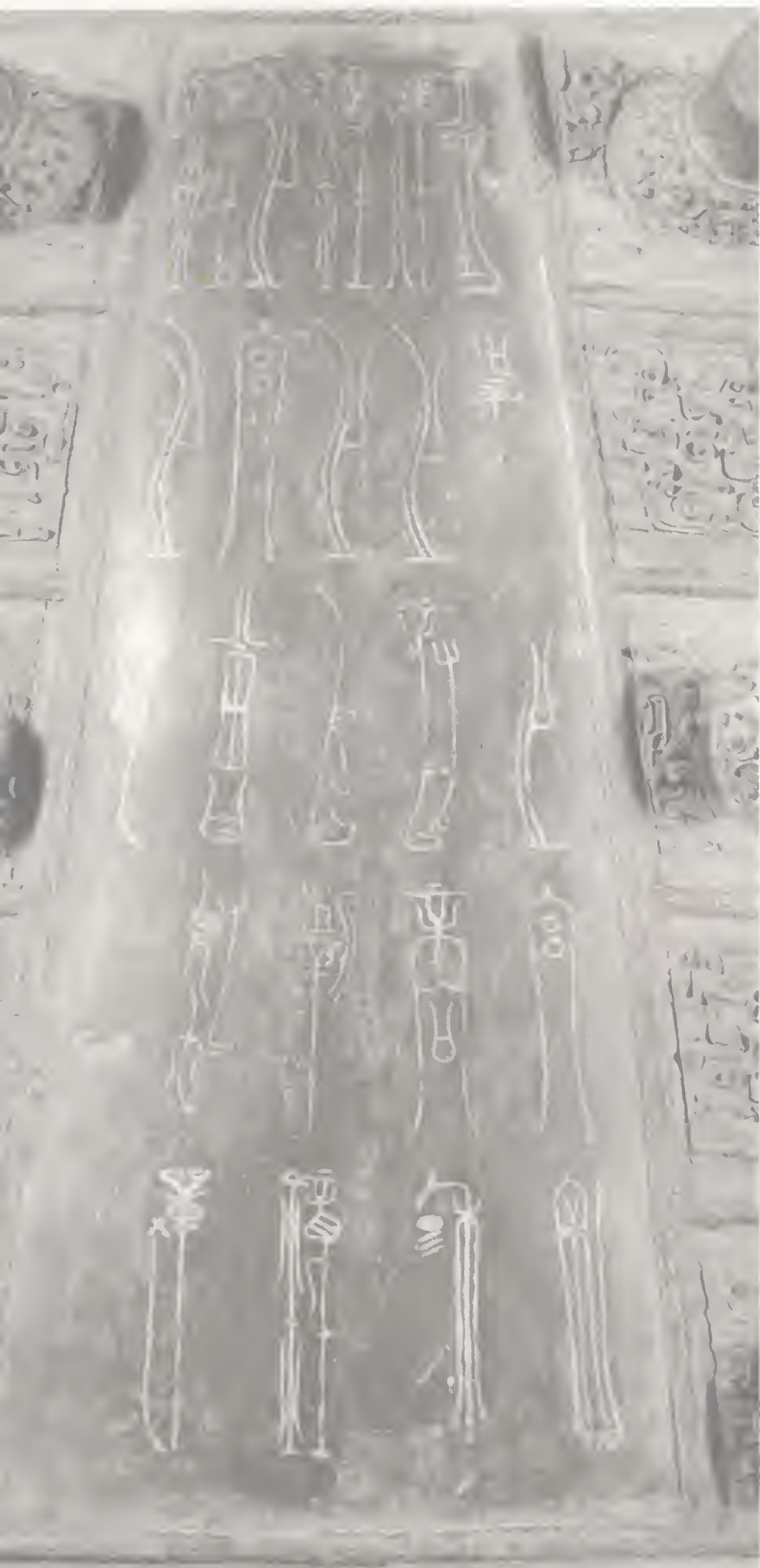
289. 甬钟钲部错金铭文

Gold inlaid inscriptions on Zhen part of Yong bell



290. 甬钟钲部错金铭文

Gold inlaid inscriptions on Zhen part of Yong bell



291. 甬钟背面右鼓错金铭文

Gold inlaid inscriptions on Gu part of Yong bell



292. 钮钟错金铭文(上左)
Gold inlaid inscriptions on Niu bell(left, upper)



293. 钮钟错金铭文(上中)
Gold inlaid inscriptions on Niu bell(middle, upper)



294. 钮钟错金铭文(上右)
Gold inlaid inscriptions on Niu bell(right, upper)

295. 甬钟青铜挂勾刻文
Carved characters on the
bronze hook of Yong bell



296. 甬钟背面正鼓错金铭文
Gold inlaid inscriptions on Gu
part of the back of Yong bell

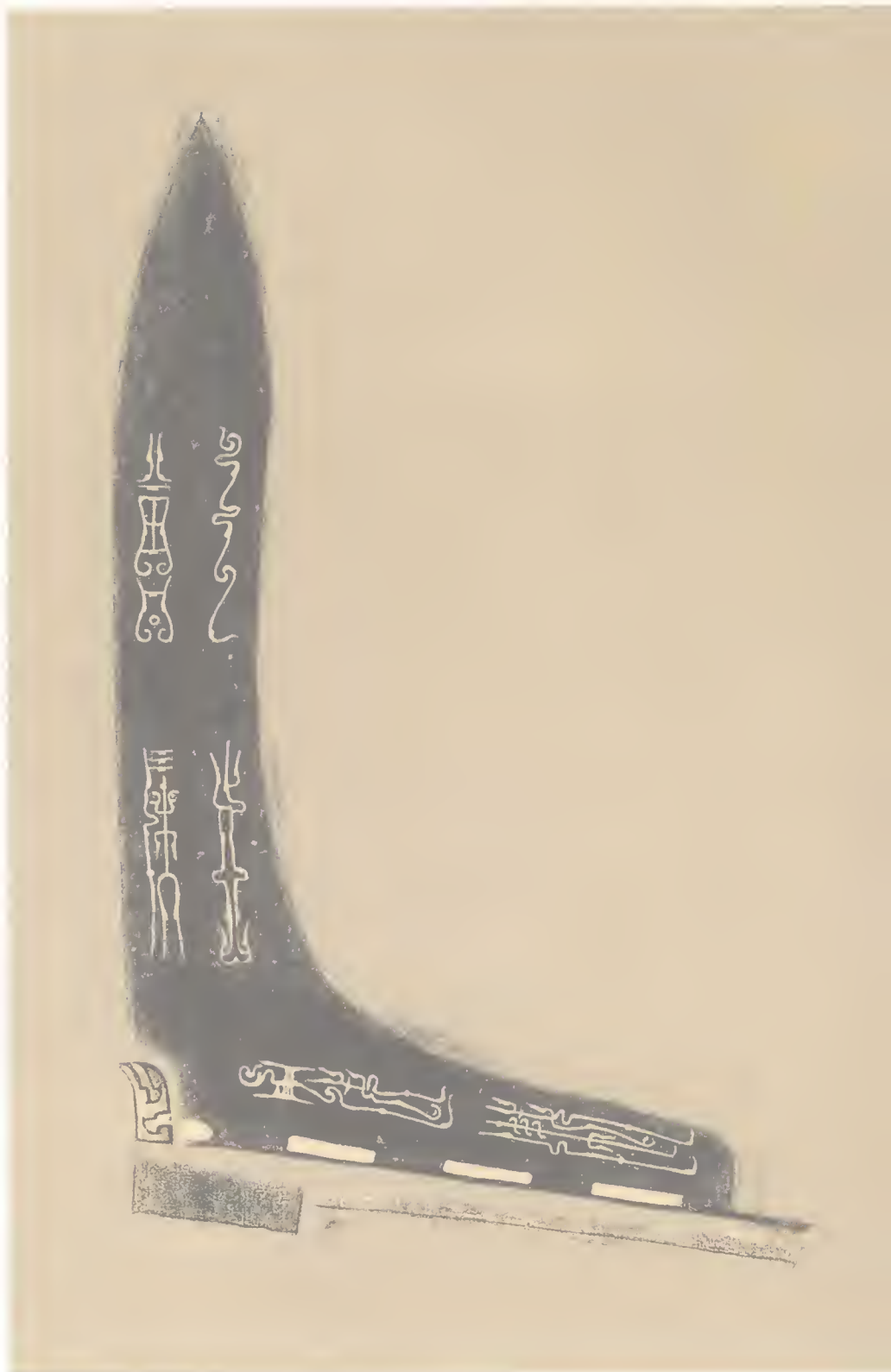


298. 三戈戟首戈内上阴刻龙兽构成的“曾”字形图徽
The carved character "曾" on the triple-dagger halberd

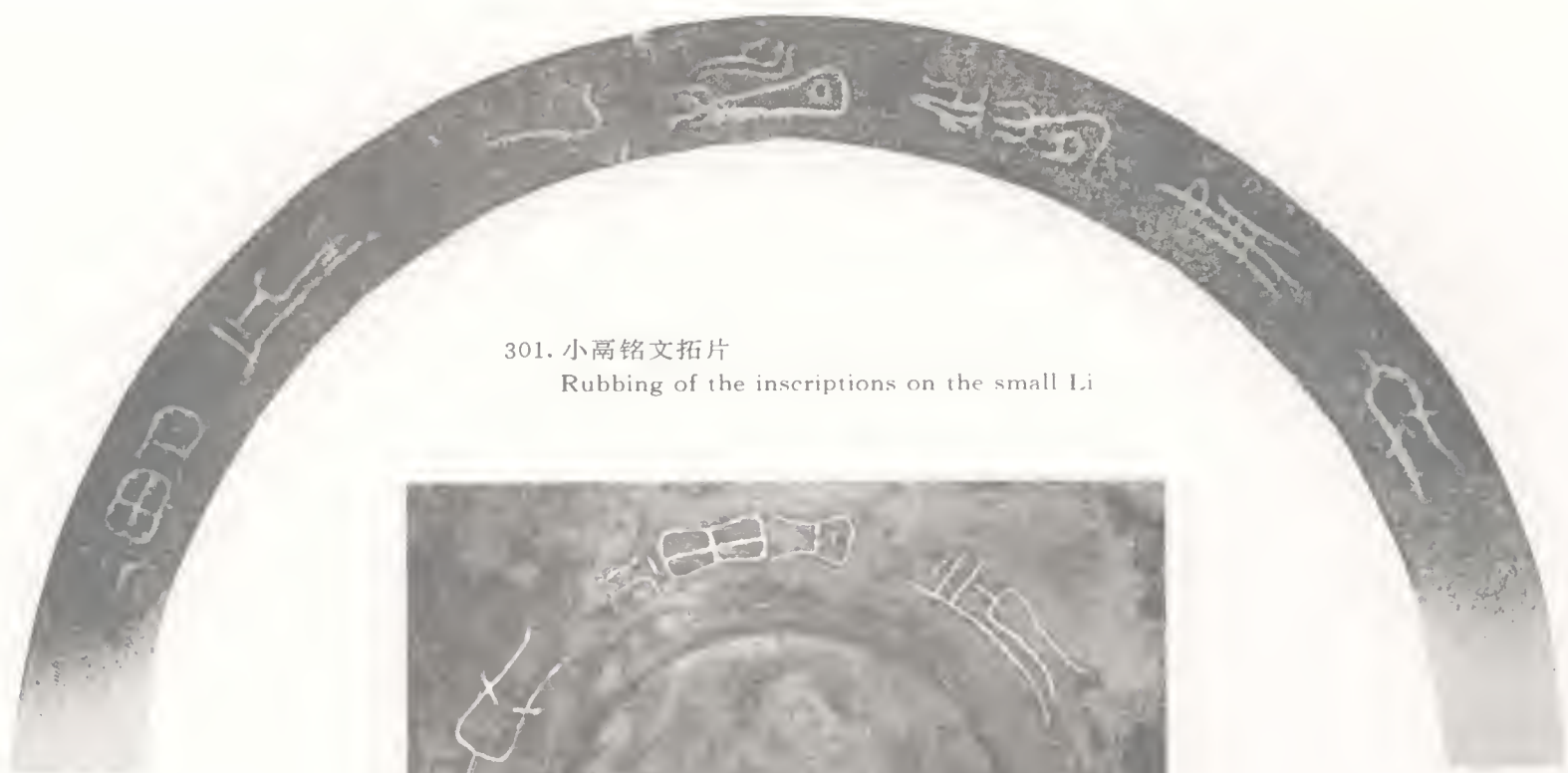


297. 三戈戟首戈援胡上铭文
Inscriptions on the triple-dagger halberd

299. 三戈戟首戈援胡上错金鸟篆铭文
Gold inlaid inscriptions on the triple dagger balberd



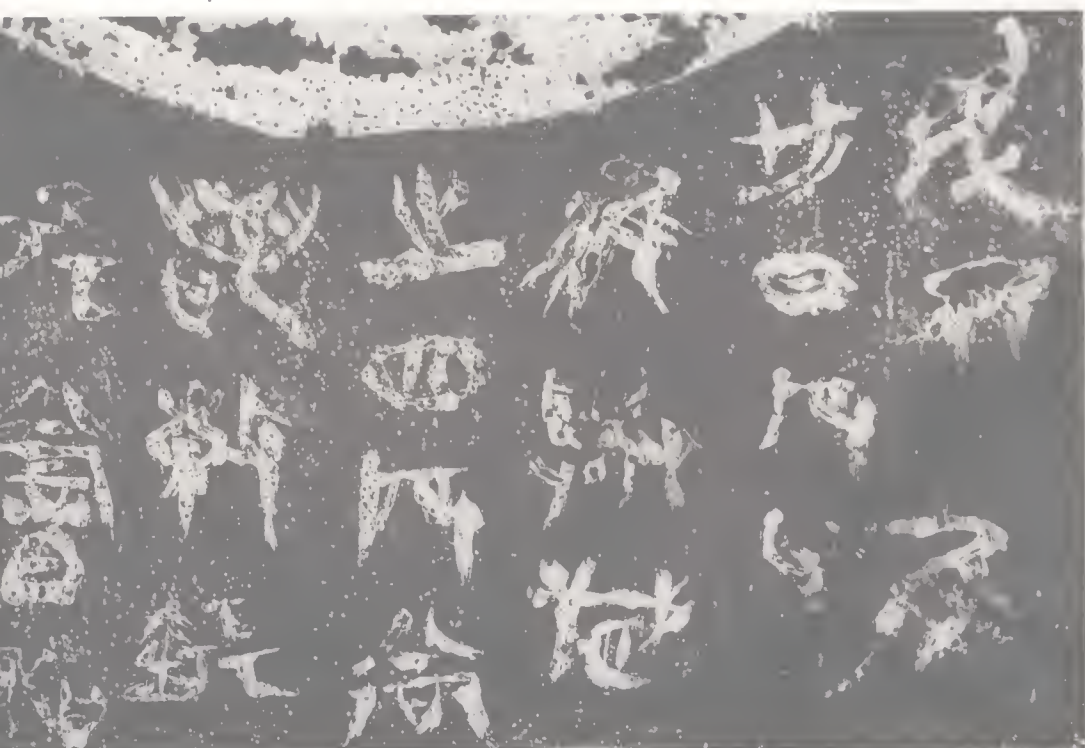
300. 三戈戟中戈援胡上鸟篆铭文拓片
Rubbing of the inscriptions on the triple dagger balberd



301. 小鬲铭文拓片
Rubbing of the inscriptions on the small Li



302. 簠铭文 Inscriptions on Gui



303. 衣箱上漆书文字 Painted lacquer characters on the suitcase



304. 匕身铭文 Inscriptions on Bi(Ladle)



305. 匕柄铭文
Inscriptions on the
handle of Bi



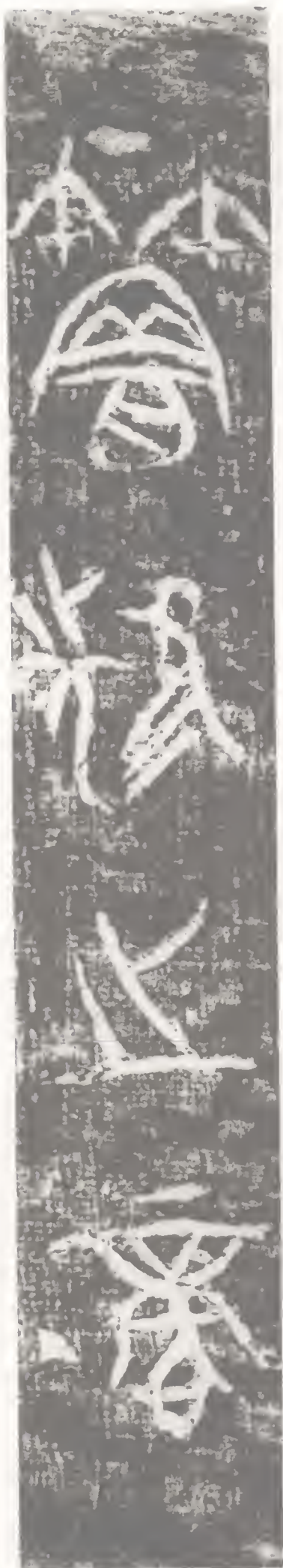
306. 衣箱刻文
Carved characters
on the suitcase



307. 车𨋖铭文
Inscriptions on the axle—caps



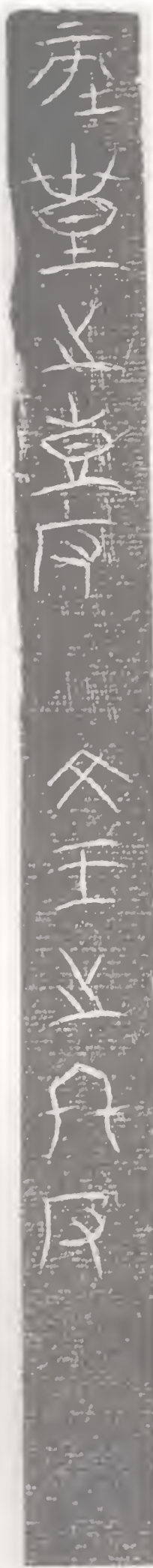
308. 钩形器铭文拓片
Rubbing of the inscriptions
on the hook—shaped vessels



309. 编钟架横梁木刻文
Carved characters
on the crossbeam
of the bells



310. 木磬匣刻文
Carved characters
on the case for the
stone chimes



311. 石磬端面刻文
Carved characters
on the surface of
the stone chimes



312. 石磬旁面刻文
Carved characters
on the side of the
stone chimes

釋文	釋文	釋文	釋文	釋文	釋文	釋文	釋文	釋文	釋文
(一)	(二)	(三)	(四)	(五)	(六)	(七)	(八)	(九)	(十)
綏一獬綏一戟三果一翼之翽一投二	聶二鄰弓途賂羊箠五秉一戟二果一翼之翽一晉投二旆翽屯八翼	紫纁之轂腕輶腕菴之聶狸箠菴聶一鄰弓三羊	凡輶車十駕又二駕四輦車園軒攻差坪所賂行輶五	黃□·馭右屏一吳甲紫市之膝亡聿紫組之膝驛驪輅賂一楚甲紫市	莆之駟為左驂慶事之駟為左驂祁齡之騾為右驂鄭君	右尹之白為左驂大迅尹之黃為左驂大攻尹之駟為右驂鄭牧之	趙定之騏為左驂鄭君之駟為左驂賁尹之騏為右驂賁尹之駟	瑒後之輿為左飛據之輿為左驂卿事之輿為左驂鄭君之輿為	宮殿尹之駟為左飛大宰之駟為左驂至孟子為左驂大首之子

• 附图 •

ATTACHED FIGURES



314. 曾侯乙墓墓坑全景
An overall view of the
tomb of Zeng Hou Yi



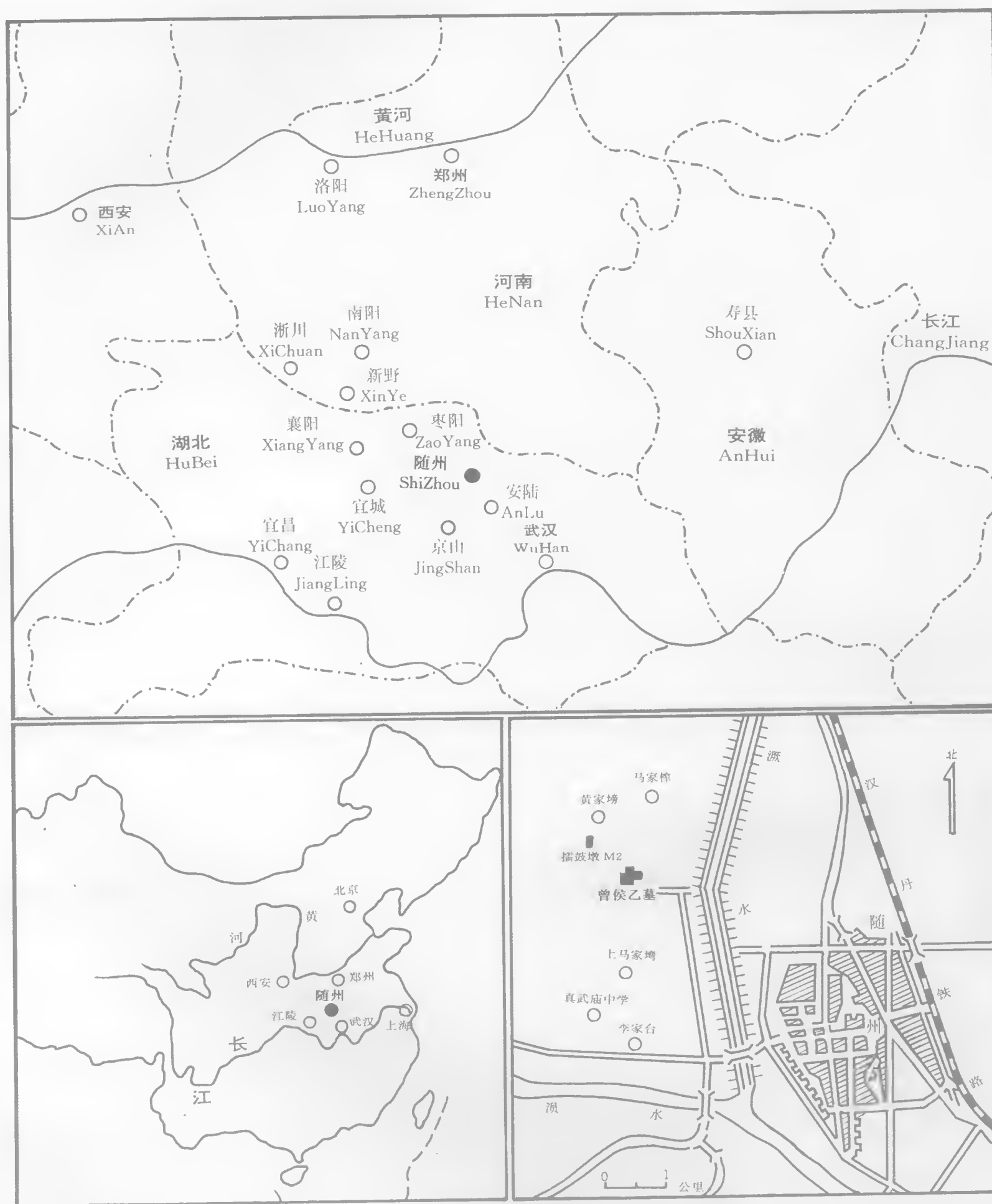
315. 曾侯乙墓编钟出土情况
Scene of excavation of
the bell—set in the tomb



316. 青铜礼器出土情况
Bronze Vessels in situ



317. 起吊陪葬棺
Raising a Coffin
of an Attendant



318. 曾侯乙墓地理位置示意图

Sketch maps of the geographical position of Zenghouyi tomb

论文

PAPERS

科学宝库 艺术殿堂

曾侯乙墓文物艺术综论

谭维四

构筑在湖北省随州市擂鼓墩的战国曾侯乙墓，一所蕴藏丰富的古代科学宝库，一座精美壮观的古代艺术殿堂，深埋地下 2400 多年，20 世纪 70 年代末重见天日，放射出奇异的光彩，博得世人的啧啧称道。

一 墓葬的发现与发掘

随州，湖北中北部的历史名城，地处江汉平原与中原之间的过渡丘陵带。自古即当南北交通要冲，扼襄汉咽喉的重镇(图 318)。境内的厉山，相传为炎帝神农的故里。距今市区不远，考古勘察有春秋战国时代随国都城旧址。擂鼓墩在市区西北 2 公里的丘陵岗地上，1977 年秋，解放军某部在此施工，发现古墓，1978 年 3 月，湖北省博物馆派员勘察，确认为一大型岩坑竖穴木椁墓，经国家文物局批准，同年 5 月，由湖北省博物馆组织、主持进行发掘工作。考古发掘编号为擂鼓墩一号墓。

墓坑开掘在红色砂砾岩山岗上，深 13 米许，竖穴，无墓道，平面呈不规则多边形(图 314)，东西长 21 米，南北宽 16.5 米，总面积 220 平方米。坑底置巨型木椁，椁顶及四周充填木炭，木炭之上依次填青膏泥和黄褐色夯土，距椁顶 2.8 米处的夯土层中还平铺一层石板。木椁由 171 块巨型长条方木垒成，平面亦呈不规则多边形，东西长 19.73 米，南北宽 15.72 米，分隔为东、中、西、北四室，室内高 3.3 至 3.5 米。规模之大，为迄今我国同时期考古发掘所仅见。出土文物极为丰富，总数达 15000 余件^①，品类齐全，礼器、乐器、兵器、车马器、甲冑、生活用具及竹简，应有尽有；质地多样，青铜、金、玉、陶、石、铅、锡、漆、木、竹、皮、骨、角、丝、麻等，无所不包。是我国东周考古的一次空前发现。

棺及随葬品在椁室的位置井然有序：

北室。主要是兵器、车马器，约 4000 余件。此外，还有记载用于葬仪的车马兵甲的遣策(竹简)。俨然一地下古代武器库。

西室。置 13 具彩绘木棺，陪葬有 13 名年 13 至 24 岁的青少年女子。显然，这里是宫廷乐女所居“后院”。

东室。为墓主人双层套棺之所在，内葬有一年约 42 岁至 45 岁的男子，尸骨犹存，300 多件金、玉、珠宝，饰满周身。主棺旁有 7 具彩绘和 1 具红漆陪葬棺，葬 8 名年 19 至 26 岁的女性青年；1 具素面殉狗棺，内有狗骨 1 架。此外，还有一些轻型乐器，小件金器、漆木器及近卫兵器。这里当是墓主人的“寝宫”。

中室。巍巍壮观的青铜编钟与石编磬立架悬挂，鼓、瑟、笙、箫、篪陈列其间；九鼎八簋及鬲、甗、簠、盘等青铜礼器和用具，紧靠南部，成排成组成层陈列。无疑这是“钟鸣鼎食”的“正殿”(图 315)。

编钟甬钟和直接表示身份等级的九鼎八簋及绝大多数青铜礼器、兵器和用具上，都铸有“曾侯乙

乍(作)時(持)”(图 287)或“曾侯乙𠄎(作)時(持)用夂(终)”(图 302、304)等一类铭记,“曾侯乙”3 字共计出现 208 处,占此墓有器主铭记器物的绝大多数;特别是东室主棺近旁的 1 把短柄戈的援胡上,铸刻着“曾侯乙之寝戈”(图 204)6 字铭文,显然是墓主人生前近卫武士所用之物,故葬于“寝宫”。这些就表明墓主人即曾侯乙,一个诸侯国——曾国的国君,名乙。

中室编钟架显著位置所悬铜罍上有 31 字铭文:“佳(唯)王五十又六祀,返自西觴(阳),楚王禽(熊)章乍(作)曾侯乙宗彝,寔(奠)之于西觴,其永時(持)用享”。(图 7)记事内容是楚惠王五十六年(公元前 433 年)为曾侯乙作宗彝,既证明墓主人为曾侯乙,同时又可据以判明此年就是该墓下葬年代的上限,其下限有可能晚若干年。因此,我们将此墓年代断在战国(公元前 475—221 年)早期,公元前 433 年或稍晚。另据考古类型学原理对出土器物进行排比分析和用碳 14(C₁₄)所测定的年代,也大体与之相符(详见①)。

二 珍贵的历史价值与科学价值

曾侯乙墓的发掘,为我国考古学、历史学和科技史的研究提供了珍贵的资料,具有重要的学术价值。

我国东周考古已发现的列国墓葬,数以万计,湖北地区亦为数不少。然而,墓主身份明确,年代确切,等级较高,保存完好的却很少。此墓规模庞大,文物众多,保存良好,又经科学发掘,记录资料完备,实属难得。为我国东周考古,主要是诸侯葬制的研究,提供了一个极好的典型实例。为春秋战国墓葬的断代,提供了一个新的标尺。

丰富的文物资料,引发了史学界对许多问题的争论。例如:关于曾、随关系问题。此前,春秋战国时代的曾国问题,学术界讨论已久。早在北宋时,湖北安陆一带就发现过两件楚惠王为曾侯乙所铸宗彝——铜钟,1933 年,安徽寿县朱家集楚王墓又出土过一对大型的曾姬壶。有学者即提出这个“曾”不是古书中常见的位于今山东的姁姓酈国,而是一个姬姓诸侯国,其活动地在今河南中南部。本世纪 60 年代以来,湖北随县(今随州市)及其邻近的枣阳、京山、襄阳和河南南部的淅川等地,多次发现两周时期有铭的曾国铜器,而曾侯乙墓有铭的曾国铜器竟达数百件,说明这一带确有一个曾国。有的铭文并确切载明这个曾国是姬姓②。但是,在历史文献中,随州一带不曾有一个姬姓的曾国,只有一个姬姓的随国,其都城就在今随州境内,可这一带又不见有随国字样的器物出土。原因安在?“曾国之谜”由此而生③。学术界有几种说法,一说曾即随,因为这个曾国与文献记载的随国族姓相同,地望相同,时代相同,实乃一国两名;二说曾是曾,随是随,两者不可混同,至于目前不见随国的器物,这有待今后的考古发现;三说曾随地望相同,可能由于曾灭随,据其国土;或随灭曾,迁姬姓宗嗣之故。也还有认为早期随国已被楚所灭,楚灭随以后,又在随地分封了一个曾国,曾侯乙即其后人。这些说法目前尚在争议之中,一时难以定论(参见注①第 471 页)。不过,从近几年考古发掘的新成果来看,第一说即曾随同一说似较可信。

其次,是曾楚关系问题,论者认为楚惠王为曾侯乙铸造宗彝这件事,说明其关系很不平常。先秦时期,一国君主为另一国君主铸造宗彝,目前仅此一例。从竹简内容看,一方面所记给曾侯乙馈赠车马的有楚国的王、太子、令尹及一些封君,如鲁觴公、觴城君、坪(平)夜(舆)君、鄴君等,表明曾侯乙同楚国王公贵族有着密切的关系。另一方面,竹简所载葬仪御者的官衔中有宫厩尹,宫厩𠄎(令)、右𠄎、差(左)𠄎、邻连𠄎(敖)等名称,多与楚国官名相同或相近,这些御者按理应是曾侯乙自己的属下,是曾国的官吏,显然是采用楚国官制的缘故。此两方面足证楚对曾有着明显的影响,有学者认定此时的曾已是楚的附庸了④。这些探讨争论,对于促进学术研究的繁荣,对于湖北地方历史的研究,起着积极的促进作用。

此墓文物所揭示的我国先秦科学技术上的成就,更是令人惊叹,突出表现在天文学和青铜铸造技艺上。

在世界各民族文化发展的过程中,天文学总是最早发达的一门科学。无论是农耕民族或游牧民族,都要依照季节来安排生产和生活,即使浮海为生的民族,要想在茫茫大海中辨明方向,也必须认识星宿和太阳的位置。因此,世界上凡是具有高度文化的民族,无不有丰富的天文知识。我中华民族就是古代天文学最发达的民族之一。我国古代劳动人民在生产的实践中,积累了丰富的天文知识,对古代天文学的发展作出了重要贡献。二十八宿体系的创立便是其中之一。

关于二十八宿起源的时代和地点问题,在世界范围内,长期以来争论激烈。19 世纪下半叶,首先在欧洲展开,到了 20 世纪初期,日本也有人参加争论,其中一派认为,二十八宿起源于中国;一派认为,不仅二十八宿,而且包括中国全部天文学都是从巴比伦而来^⑤。之所以争论纷纭,是因为在中国、印度、波斯、阿拉伯等国的古代天文学中,都将黄赤道附近的星空区分为二十八宿,以组成一个系统。那么,到底二十八宿是由哪个国家、哪个民族,什么时候首先提出来的呢?我国已故著名科学家竺可桢先生从 40 年代起即着手研究,他以丰富的天文知识和中国历史文献相结合,多次论证二十八宿起源于中国^⑥。1976 年我国已故著名考古学家夏鼐先生发表了从宣化辽墓星图的发现看二十八宿起源问题的论文,进一步补充和丰富了竺可桢先生的结论,断定其起源于中国已无可置疑。至于中国何时有完整的二十八宿体系?竺可桢先生 1951 年说“大概在周朝初年”。1956 年又推迟了它的创始时代,以为不会早于公元前 4 世纪。夏鼐先生则说:“由可靠的文献上所载的天文现象来推算,我国二十八宿成为体系,可以上推到公元前 7 世纪左右,真正的起源可能稍早,但现下没有可靠的证据。……现下只能上溯到战国中期(公元前 4 世纪)而已^⑦。”

曾侯乙墓出土的二十八宿星象图漆匱(衣箱),在圆拱形箱盖上,围绕一个大斗字,标出二十八宿全部名称,左右绘白虎青龙图象与之相配(图 265)。这是目前所知世界上写有二十八宿全部名称并与四象相配的最早图象实物。它证明竺可桢、夏鼐等关于二十八宿起源于中国的结论是可信的。与此箱同时出土的另外 4 件衣箱上,也都画有与天象有关的图案或神话故事,尤其是其中一件还有 20 个漆书文字:“民祀佳(惟)坊(房),日辰于维。興岁之四(驷),所尚若敷(陈)。往(经)天眷(常)和。”(图 303)大意是说:人们之所以祀房星,因为这一星宿主司农事,向来以目房为农祥,以候农时。今天太阳和辰星皆在北维,岁星与众星宿不相抵触,各得其所,实乃“经天常和”。必五谷丰登,德政昌明,人神皆和^⑧。都是一些吉祥之语,意在颂贺。但从中可以窥见,这些话多与二十八宿星象有关,表明二十八宿体系已在社会上流传,已被用于观天时、兴农事、卜吉凶、赋颂辞等实践活动。这亦足证其创立于我国无疑,同时,也可证明其创立时间必比此漆器制作和此墓下葬年代要早得多。综此可见,我国先秦时代的天文学,实处于世界领先地位,这是我炎黄子孙可引以自豪的。

当人类历史进入青铜时代后,青铜冶铸技艺,是其科学技术水平和艺术创造才能的重要标志。曾侯乙墓所葬青铜器,具有量多、型大、体重、工精的突出特点。反映在铸造技术上,尤其是群体重器的铸造,确有高超的技艺水平。不论是重达 3000 多公斤的墓主外棺上的铜框架,还是体重超过 300 公斤的大铜缶(图 120)与下层钟簠铜人(图 38、39),还有那重量超过 100 公斤的 10 件大甬钟及鼓座、鉴缶、联禁对壶等礼乐器,铸造的难度很大,没有容量相当大、数量相当多的炼炉及一批技艺十分娴熟的工匠,何以成器。经现代科学仪器检测,这些铸件,很少有什么缺陷,冶铸技艺很高。

除传统的陶范技术铸造达到了新的高度外,分铸法有了新的发展,许多器物,器身与耳、足及其他附饰,多采用分体浇注然后组合而成。组合技术也多种多样:铸接、焊接、榫接、铆接、分铸组装皆有。

各类铜器的部件、装饰与花纹,或栩栩如生的飞禽走兽,或绮丽多姿的刻镂纹饰,或五彩斑斓的金玉嵌错,样样皆精。而红铜花纹铸镶法的创造,则是当时青铜铸造技艺进一步发展成熟的重要标志^⑨。

失蜡法铸件——青铜尊盘口沿镂空附饰的发现(图 87),不仅表现出铸件的高度艺术水平,还证实了 2400 多年以前,我国失蜡法铸造技术就已经达到了很高水平,已有悠久的历史,决不像有的人所言这种科学技术是伴随着佛教的传播而从国外传来的,它是 2000 多年前我们祖先的创造发明。^⑩

尤其值得称道的是“一钟双音”的铸造技艺。青铜编钟是体鸣乐器,又是礼器,在求其外形美的同时,音响是更为重要的。一钟双音现象,即在一件钟体上,能同时激发出两个不同频率的乐音现象,早在西周(公元前 11 世纪——771 年)钟上已见端倪。数量众多的曾侯乙编钟,每件都能发出两个乐音,呈三度和谐关系,且音律准、音色美。表明在铸造上远远超过了前人,已成功地解决了一钟双音在物理学、音响学、铸造学等方面的一系列难题,并在实践中能自由运用。其科学技术水平之高,令人钦佩。

从众多的车马兵器与记载葬仪车马兵甲的竹简遣策上明显可见,武器种类大量增加,制作技术大有改进。锋刃锐利的矛状车害、九倒刺的铜箭镞、带刺圆球的爰、多戈戟等的大量出现,长柄兵器的广泛使用,大大提高了车战武器的杀伤力;多种多样的人、马甲冑和盾牌,增强了护体防卫的能力。竹简所记 40 多种车,用于战争的兵车即达 30 多种,且有关于兵车队列形式的记载。表明春秋战国之际,战争频繁,使得战车及其武器装备制造的科学技术与作战能力都大有进步,取得了重要的成果。

此外,16 股粗弦线、丝麻交织纱和单层锦实物的首次发现^⑪,黄金重器的铸造,玉器的切割雕琢,五彩琉璃器(图 261、262)的烧制……等等,都反映我国先秦时代诸多科学技术或处于世界前列,或具

有很高水平,即使对今天的同类科技亦有借鉴作用。

曾侯乙墓,堪称一座先秦科学宝库。

三 辉煌的艺术成就

艺术上的繁花似锦,争奇斗艳,是曾侯乙墓文物最为突出的特色。

(一)音乐

音乐是声音的艺术,也是时间和空间的艺术。各种样态的声波振动,是音乐赖以存在的物质条件^⑫。曾侯乙墓给我们留下的赖以发声的物质材料丰富多彩。虽然今人无法领略其全部声音风采,但可庆幸的是,仍能听到其主要乐器——编钟原有的声音,并能用以奏出旋律,这在我国音乐史乃至世界音乐史上都是弥足珍贵的。更为可贵的是,还留下了大量钟磬铭文,一部重要的乐律学文献。凭藉这些,足以看到曾侯乙墓文物所揭示的音乐艺术方面的成就,无比辉煌。

其一,乐器创制成就非凡。说非凡是指纵向比较超过了前人,横向比较超过了同时期别的诸侯国,即使在世界范围内,在已发掘的考古资料中,迄今还未见到此前或同时代的任何一个遗址或墓葬里保存下如此众多的乐器。按中国传统的乐器“八音”分类法,金、石、丝、竹、匏、革均已之,仅缺土、木;按现代乐器学分类法^⑬,五大类中的体鸣、膜鸣、弦鸣、气鸣四者俱备,仅缺当时所无的电鸣而已。人类运用发音手段上的吹、弹、击样样皆有。可谓集先秦乐器之大成了。所制乐器不仅具有良好的音乐性能,且样样都是极好的工艺美术珍品。

其二,曾在运用诸多乐器以实现最佳音乐效果方面成就非凡。虽然我们无法直接从其全部音响和旋律等论述这方面的成就,但从众多乐器的编组与演奏实践上可以窥见及此。8种125件乐器,分成两大空间,中室所陈7种(钟、磬、鼓、瑟、笙、箫、篪)115件,构成一个规模庞大的宫廷“殿堂乐队”,奏“钟鼓乐”,发“金石之声”;东室所陈4种(瑟、琴、笙、鼓)近10件,组成一个轻便的宫廷“寝宫乐队”,奏“房中乐”,发“丝竹之音”。不同的组合,说明曾国乐师们通晓音色在音乐形态中的重要作用,能凭直感分辨各种音色及它们的表情性能,从而把各种不同音色的乐器组合在一起,获得新的音色,奏出和谐的旋律,增强音乐的艺术感染力。

其三,乐律学成就非凡。钟磬铭文及其音响,说明曾侯乙编钟所揭示的乐律学体系,是在继承中原商周文化优秀传统的基础上,吸收南方楚文化优秀成果而创立的,一种完整的、具有中华民族特点 of 乐律体系^⑭,其成就与历史意义至少表现在以下几方面:

1、“颉曾三度生律法”的创立。铭文与音响实测证明,曾钟(曾侯乙编钟的简称,下同)生律法是以我国传统的“管子五度相生法”(即“三分损益法”)为基础,兼采“纯律三度生律法”。也可以说是以五度为框架,采用五度相生律;以三度为枢纽,采用纯律,以三度相生法作为五度相生的补充的一种前所未有的生律法。黄翔鹏先生称之为“颉曾三度生律法”^⑮。由这种生律法所产生的律制是一种最适于钟、磬、琴、瑟的律制,人们称之为“复合律制”,是兼采上述两种律制(五度相生律、纯律),灵活运用两种生律法的一种多变的体系^⑯。

由此还证实《管子·地员篇》关于五度相生的三分损益法产生十二律的记载,是确实可信的。我国至迟在春秋时代就已经有了这种生律法了。并非某些学者所断言的是战国末期才由希腊传入的,而是我们民族自己的创造。

2、十二律名体系及阳声六律与阴声六吕阴阳概念的确立。按照上述生律法,曾国乐师将周律名与楚律名融为一体,确立了曾律十二律名体系。周律十二律名,古籍多有记载,《国语·周语下》周景王二十三年(公元前522年),王问律于伶州鸠时,伶州鸠就把十二律名全列了出来,它们是黄钟、大吕、太簇、夹钟、姑洗、仲吕、蕤宾、林钟、夷则、南吕、无射、应钟。曾侯乙编钟铭文及1986年江陵雨台山出土楚国律管铭文^⑰证实,楚国有自己的十二律律名体系,它以新钟、兽钟、穆钟、吕钟(律管铭称姑洗)、坪皇和文王为六律(阳律),而以比这六律各低一律(半音)的濁律为六吕(阴律,即濁新钟、濁兽钟、濁穆钟、濁姑洗、濁坪皇、濁文王)。曾钟所揭示的曾国的十二律名中六个阳律,全部沿用了宗周的传统名称,与伶州鸠所言相同,六吕的名称,则直接取用楚濁律名,这就是说,它把周律的六律与楚律的六吕融为一体而构成了曾律十二律律名体系^⑱。从中还可以明显看出,此时我国已经有了阳声六律及阴声六吕的阴阳概念了。

3、具有独特形态的十二阶名体系的确立与旋宫转调能力的卓越成果。钟铭考察可知,曾钟阶名是

以传统五音中除角以外的宫、商、徵、羽四个为基本阶名(简称“四基”),加上变化音名的“宫颀”(颀,有时称“角”)“商颀”、“徵颀”、“羽颀”及“宫曾”、“商曾”、“徵曾”、“羽曾”所组成的。简言之即由“四基”、“四颀”(上方大三度关系)和“四曾”(下方大三度关系)所构成。这是一种具有独特形态的阶名体系。包含了完整的半音阶,可以在一些律上比较灵活的旋宫转调。说明“我国音乐文化中的旋宫转调问题,不只是确凿有据的理论,而且也是先秦音乐实践的卓越成果^⑩。”

4、七声音阶的使用及其他。关于七声音阶问题,由于过去所知先秦史料中并未发现“变宫”一词,因而长期以来得不到结论,有人误认为我国后世之七声音阶是随着佛教的传入而从国外传来的。曾侯乙编钟铭文及其音响,使人们确知当时已采用七声音阶了。

此外,从钟磬铭文中还可以看出在乐律学领域里的许多概念,诸如八度分组、绝对音高、等音转换、异律同位……等等均已有之,这都是此墓音乐文物在乐律学成就上的表现。

(二)工艺美术

曾侯乙墓文物中的工艺美术品,以数量众多,品类齐全,造型奇特,纹饰华美,制作精巧而显示其辉煌的艺术成就,在我国古代美术史上占有重要地位。

首先在造型上具有新颖、奇特、精巧的特点。虽然从总体看,受当时礼乐制度的影响和历史时代的局限,许多礼乐器沿袭了商周以来的传统。但却没有因循守旧之感,在许多方面有重大创新。如编钟簠簠,形体高大,气势磅礴,结构新颖,设计安装精巧;钟簠铜人形象逼真,神态威武;钟簠铜木构件,既实用又美观,似此造型与设计,以前何曾见过。又如青铜鉴缶(冰鉴)(图109)、尊盘(图83)、联禁对壶(图126)等,从形体到结构,从部件的塑铸到整体的组装,亦前所未见,都是创新之作。尤其是各类器物附件的装饰,如铜器的支座、足、钮、提链……,漆木器上的腿、耳、盖……等,多以动物的整体或局部造型,千姿百态,有些甚至是以飞禽走兽的瞬间动态相互结合的不可名状的怪物,构成世上所无,人间未见的奇特形象。这种新奇造型的目的,在于增强视觉的美感和威严肃穆的意境。还有些器物,设计灵巧,整体造型宛如活物,内里中空又能实用,如鸳鸯漆盒(图190),形似鸳鸯,头可转动,身有盖可开启,内里空可盛物。总之,曾侯乙墓工艺美术品,虽然绝大多数是实用器,却具有极高的审美价值,它将实用价值与审美价值有机地融为一体了。

其次,装饰花纹,内容丰富,风格多样,色彩绚丽。不论是铜器、金玉器、漆木器、甲冑以及漆棺的纹饰,品类繁多,题材极为丰富,所描绘的有人物、动物、神兽、龙凤、日月星辰、自然景观以及几何图形。取材多来源于现实生活,亦有神话传说和幻想,是现实主义与浪漫主义的有机结合。且因所饰器物质地与器类的不同,灵巧多变,各具特色。青铜礼器以端庄为先,整体装饰多持重,局部描绘则变化灵巧;玉器重在小巧玲珑,刻划入微,生动活泼;漆木器重华丽,潇洒豪放,变幻多端。这一切,均显示曾国匠师艺术构思的非凡,表现手法的高超。色彩运用上,从整体看在诸多颜色中,以朱、黑及古铜色为主调,施彩讲求设色鲜明,灵活多变。青铜器质地古铜,本色庄重,为增其美感,在器物的关键部位或花纹需要突出的部位,错以黄金,嵌以绿松石,填以各色矿物填料,使色彩富于变化,收画龙点睛之效;玉器还用“俏色”技法,将玉料纹理与不同色彩安排在雕琢的形象之中,使制品增彩添辉;而漆木器色彩的配置,更是绚丽多采,以朱、黑为主,对比鲜明,但在重要制品的重要部位,增施异彩,如墓主内棺足挡窗户两旁所绘凤凰(图280),意在引导墓主人灵魂出入,朱底墨绘形象,首、尾、羽毛另加色彩,增其艳丽雄姿,十分引人注目,显然是为突出主题而有意设色的。

其三,在工艺技巧上,集先秦塑、雕、镂、刻、琢、镶、铸、嵌、填、错、印、髹漆、绘彩等工艺技巧之大成,因质施技,巧妙运用。青铜器的造型,以塑(塑模)、雕(圆雕、浮雕、透雕)为主,先塑铸出主体或装饰部件,再加刻(线刻)、镶(如用红铜镶出龙凤之身或头、足)、嵌(如用绿松石嵌出动物之眼)、错(磨错、抛光),然后通过铸接、焊接、铆接或组装的工艺技术,使之整体成形;漆木工艺品的造型,也大都运用圆雕、浮雕塑造其形象,然后加镂、刻、髹漆、绘彩,增其美观;在玉石器的造型和装饰上,运用雕、琢、刻、镂的技艺更加娴熟自如,塑出的各种动物形象维妙维肖,其刻工尤为细腻,如牛之鬃、鸟之喙、龙之鳞、凤之翅、鱼之须、兽之爪都刻得细致入微,生动逼真。

(三)雕塑

在曾侯乙墓文物中,有大量雕塑艺术精品,虽然大多数是作为礼乐器或其他器具上的装饰或支座而塑造的,独立成件的塑品较少,但它们在艺术上的成就是不可低估的。雕塑用材广:有青铜、金、玉、铅、锡、木、骨、角等多种,以青铜居多。品类多:圆雕、透雕(镂空雕刻)、浮雕(包括高浮雕、半浮雕、浅浮雕)、线刻都有,以圆雕作品居多,还有集多种技法于一器的作品。题材宽阔:有以动物造型的,有

以人物造型的,还有以其他形象塑造的,以动物造型者居多。

动物雕塑品所涉及的动物除龙、凤、怪禽、怪兽之外,兽类有虎、豹、鹿、犀、牛、羊、猪、狗、猴;禽类有鸳鸯、鹤、鸡、鸭、鹅、鸟;此外,还有爬行类的蛇、蟒、龟、鳖,水族类的鱼等共约20余种。其形态,有以动物整体造型而独立存在的艺术品,如木雕盘鹿(图191)、梅花鹿(图192)、玉雕牛、羊、犬、豕(图263、264)等;有以动物整体造型构成一独立器具的,如木雕鸳鸯漆盒等;有以动物整体造型而用作礼乐器的装饰或支座的,如编钟架横梁上的爬虎挂件(图51),联禁对壶的兽形足(图127);盖鼎上的牛形钮(图100)等;有取动物的某一局部造型用作礼乐器的装饰或支座的,如编钟甬旋上的猴头斡(即钮)(图14)、兽头斡(图16),青铜钟簋套上的浮雕龙首(图53)等;还有集多种动物的局部于一体,塑造出自自然界所没有但为古人视为吉祥之兆的非禽非兽“神物”的,如青铜鹿角立鹤(图142),青铜怪兽磐座(图60)等。这一切反映曾国雕塑艺术匠师们创作构思的独创,艺术想象力的丰富,从而产生了此墓文物雕塑艺术品绚丽多姿的神奇魅力。

人物雕塑品有三种:木片俑、双面玉人(图254)、青铜武士(图38、40)。前两种都是作为殉葬用偶人而独立成件的,体积都很小,造型很简单,仅形体与面部像人而已,未经多大的艺术加工;恰好与之相反,后者则是用作钟簋,塑造得精细入微,栩栩如生。六个武士均采用圆雕加线刻的技法,先塑人身、首、面、臂、衣裾,然后线刻出衣纹、服饰并髹漆绘彩,体形魁武,姿态稳重,仪表端庄,双目有神。刚一出土,就受到我国当代艺术家的称赞,说这是“目前所知同时期青铜人物雕塑中形体最大者,和规模宏大的编钟一起,构成动人心魄的堂皇气势^{②0}。”

还有一大批以其他形象塑造的工艺雕刻,如以宇宙的星云,植物界的花草,动物变形的几何图案刻划的作品,也具有很高的艺术价值。这类作品以玉雕居多,亦不乏精品。

综观上述,曾侯乙墓雕塑品的塑造者,在创作思想上有一个较前人有明显进步的特点,即现实主义的因素增多。殷商、西周的雕塑,大都充溢着神秘、威慑的色彩,表现的是神化了的人或兽,或是在神的威慑下生存着的人^{②1},而曾侯乙墓雕塑注重写实,刻镂细腻,所塑铜人武士,不论从形体、服装到佩戴,以致面部表情,来源于生活的真实,但又不囿于写实,从形到神都作了艺术的夸张,做到了形真神切,如人体双臂的处理,不受现实的约束,位于钟架横梁转角处的两个铜人(图39、41),由于长短梁高低不一,两者以90°交角,铜人两臂需要承重,因而臂一长一短,反而觉得他是“巧负重载”,具有神力。这种艺术构思,将审美价值与实用价值有机结合在一起的创作方法实属可贵。在动物雕塑中也是如此,注重写实,又不囿于写实,取整体造型者,不论是虎、犬、牛、羊,还是凤、鸟、鸡、鹅,不仅取其形真,还求其神似,在取其完整体态的同时,尤注意摄取最富特征的动态,如凤之展翅,虎之奔驰、鹿之呦鸣、鹤之飞翔、鱼之潜游,给予艺术的夸张,以作到形神兼备,维妙维肖。取局部造型者,则注意摄取其最富特征的部位,如猴头、犀首、兽蹄、禽足,给以描绘和夸张,亦求其能达到形似神似的效果。这表明曾国艺术匠师善于观察生活,在熟知动物生活习性的基础上着力于捕捉其瞬间动态,强化作品的艺术感染力。此乃曾侯乙墓雕塑品在艺术上富有生命力之所在。

雕塑品在注重写实的同时,也有神化了的作品,所不同于前代的是,神化了雕塑,经由视觉给人的感受不是威慑、恐惧,而是一种轻盈、欢快的联想。如青铜磐簋,集龙首、鹤颈、鸟身、凤翅、鳖足于一体,作为磐架支座承载石编磬,视觉给人的感受是四足着地,身躯稳重,引颈展翅,体态轻盈,既不失礼器的庄严,又能收乐器悦人的效应,石磬未鸣,一睹风采,即以其美妙的造型把听众引入了音乐的境界。

多种技法的巧妙运用,将圆雕、透雕、浮雕、线刻有机结合起来,是曾侯乙墓雕塑的又一成功之处。从整体看来,除圆雕作品不乏精品外,镂空雕刻如青铜尊盘上龙、虎、螭、虺(图85、87、89、90),件件生动传神,青铜鼓座上圆雕加浮雕的数十条龙(图66——71),条条活灵活现。而线刻用来加强雕塑的感染力更是美不胜收,如盖鼎牛形钮周身的线刻,额上刻向上分叉弧线,如鬃毛之卷曲;眼边刻框,角上刻云纹,增其美观;臀部在几道圆圈内饰以3个旋涡式云纹,只几笔勾划,却看出骨骼粗壮,肌肉发达之健美体态,增强了生动真实感(图100)。

(四)绘画

在曾侯乙墓漆木器上有一批精美的绘画艺术瑰宝——漆画。是迄今所见我国时代早、数量多、画幅最大、保存最好的一批先秦绘画艺术品,对研究我国绘画史具有重要意义。

这批漆画的题材与品种,大致可分三类:一类为装饰图案画,大多以动物或变形动物形象及几何图形构成画面,用于器物的装饰。主棺内外棺、陪葬棺、漆衣箱、漆盒、皮甲冑、漆木盾上随处可见,以主

棺内棺上的图案画最具代表性(图 194、277—284)。其画面之大、构图之繁、设计之巧、形象之多、寓意之深,前所未见,实为难得的先秦艺术珍品。

一类为取材于神话故事或某些生活场景的寓意画。如漆木衣箱上的“后羿弋射图”(图 270、271)、鸳鸯漆盒上的“撞钟图”(图 272)与“击鼓舞蹈图”(图 273)。前者系神话传说故事的描绘,后两幅显然来自于现实生活的具体场景。

还有一类为书、画结合的作品。如漆衣箱上的二十八宿星象图(图 265),其艺术成就也是值得称道的。它以整个衣箱五个面为构图的整体,以圆拱形箱盖象征苍穹,在其上写字作画,将二维空间的画幅给人以三维空间的感受,增强了艺术空间的感染力。把书和画结合在一起,开创了我国书画艺术相结合的先河。

除了品种题材的多样外,曾侯乙墓漆画的创作艺术构思颇具匠心。表现手法既讲写实,又富于幻想。例如所画动物,其品类无不来源于自然界存在的物种,多属于写实。但千奇百怪的个体形象,则是艺术的夸张,多出于幻想。如有一幅马胄上的龙虎图(图 286),把龙和虎融为一体,相互依存,彼之某一部分即此之某一部分,反之亦然,龙中有虎,虎中有龙,且作飞舞和奔驰状,虚中有实,实中有虚,虚实结合,相辅相成,实乃浪漫主义与现实主义相结合的佳品。在画幅的整体设计和布局上,画师根据所饰器物的不同,善于巧妙的安排画面,如五件衣箱,除前述二十八宿天文图运用器物的整体来构思外,其他几件衣箱上还绘有发生在天体之中的神话故事画如后羿弋射,夸父逐日(图 269)等。造型结构上讲究对称美,大至主棺内棺的两侧互为对称,组画互为对称;小至一幅多个动物构图,向背对称,形体对称,显示出这些作品既有变幻而又有规律,既重对称又不拘泥于对称,因所画具体位置的不同和表现主题的不同,由简单的对称又可变幻出纷繁复杂的形象,足见当时艺术匠师想象力之丰富。

在描绘技法上也有其独特之处。漆画皆用毛笔所作,用单线与平涂相结合的方法绘制。图案画用笔工整,线条刚劲有力,构图疏密有间,节奏感强。寓意画用笔潇洒,笔力遒健,尤重笔锋和神韵,所绘形象,生动活泼。在设色上也比较丰富,朱、黑、黄、金、青、灰均有,可谓五彩缤纷。但又以朱、黑为主,色调鲜明,对比强烈。用色之道与粗犷的神韵,丰富的幻想,相互配合,相得益彰。

(五) 书法

书法艺术是线的运行艺术。中国书法,是以汉字结构为造型的依据,通过线的极为丰富的内部运动,以及由此而来的极为丰富的内在节奏,将丰富的徒手线(点、横、竖、撇、捺、提、钩、折等等)集合在一起,经由视觉给人以美的享受的东方特有的古老艺术品种。曾侯乙墓丰富的文字资料,除了其内容具有极重要的历史科学价值外,也是我国先秦时代书法艺术取得高度成就的反映。

此墓文字以品类多,数量大,形体美,给人以繁花似锦的艺术感受。各类文字总数达 12000 多字,包括:金文、石刻文、木刻文、朱书文(漆书)、墨书文(竹简、木板墨书)。书写用具包括刀、笔、墨、漆;书写方式包括刻、画、铸、写。在我国先秦古墓发掘中,一个墓葬里反映出来的书法艺术如此丰富多采,是自有考古发掘以来所未见过的,是曾国书家书法艺术成就的汇集。

诸多材料所体现出来的文字形体变化多样,线条结构疏密有度,书写风格异采纷呈,十分可贵。从字形字体来讲,12000 多字,总的说是先秦篆书,这是时代的产物,属我国书法史上春秋战国时期东方六国文字体系^②。但具体加以剖析,以载体和文字内容的不同,各有其特点。在传统的篆书以外,还有鸟篆虫书(图 299、300)和特种美术字(图 298),别具风采。

在艺术风格上,因载体和实用的不同,呈现出争妍斗艳之状。如礼器上的金文多追求端庄凝重;竹简上的墨书多舒畅流利;彩漆上的朱书求起伏变幻;而木器上的刻文注重形体的粗犷,刀法的遒劲。

此外,我们还从字形字体上可窥见一些承上启下的轨迹,除总体上以早期篆书为主外,有些字如“乙”字的多种形态,有的写法如行云流水,有草篆之意;又如车字,与云梦睡虎地秦简写法一样,有秦隶的轨迹可寻。

四 曾文化的历史渊源

为什么在春秋、战国时期“五霸”、“七雄”之外一个较小诸侯国国君的墓葬里,竟会出现如此众多的艺术珍品,反映出如此高的科学艺术成就呢?决非偶然。

(一)时代变革的产物。曾侯乙墓下葬于公元前 433 年或稍晚,正当战国之初。其随葬文物有的还形成于春秋战国之际。其时政治上“群雄割据”,思想上“诸子蜂起”,学术上“百家争鸣”,社会秩序激烈

动荡,是我国古代历史上一个变革的年代,同时也是一个富有生气的时代。旧的礼制面临挑战,社会制度正在变革,人们的思想观念必然发生变化,美的意识,审美观念也会受到影响。也就是说,社会政治的变革必然要在作为观念形态的文化艺术领域里反映出来。前述在工艺美术里追求新颖、奇特、精巧,在雕塑艺术里追求跃动、灵巧、自然,在绘画艺术里充满浪漫与幻想的情趣,都是时代变革在艺术思潮里的反映,艺术匠师们试图“以巧、奇、精的手法,来启动人的心灵,……把人们引进一个艺术上的自由王国。”^{②③}无疑这在当时是一种进步的表现,也就是曾侯乙墓文物在艺术上之所以千姿百态,丰富多采,新颖奇特,精致灵巧的社会原因。

(二)历史发展的结果。春秋战国之际,也是生产力发展史上一个重要时期,春秋中期铁工具的使用,促进了生产力的发展,经济走向繁荣,使丰富多采的艺术创造成为可能,如此墓青铜制品重达十多吨,显然是有其经济基础的,没有较大规模铜矿的开采与冶炼,没有进步的采矿、冶金科学技术,绝然制作不出如此众多精美的青铜器。从物质文化发展史的角度来看也是如此,按郭沫若先生关于殷周青铜器的分期,自春秋中叶至战国末年,为第三期——“中兴期”。“一切器物呈出精巧的气象,第一期的原始风味全失,第二期的颓废倾向也被纠正了。”^{②④}曾侯乙墓青铜器正好处在中兴期之内,它继承了前代的优秀传统又多有创新,因而表现出新、奇、巧的时代风貌与艺术风格。从乐器发展史来看,以编钟为例,青铜编钟(铙)始见于殷,流行于周,春秋中期至战国中期是其发展的鼎盛时期,战国中期以后,逐渐走向衰落,汉以后几乎失传而少见了。曾侯乙编钟正好处在其发展史上的鼎盛阶段,因此,规模空前,成就斐然,迄今为止,已出土的此前此后的编钟均未有能与之相匹者。

(三)文化交流的结晶。前已谈到,竹简所载和铸钟铭文,都充分说明曾、楚关系十分密切。另据考证,到曾侯乙之世,曾国已沦为楚国的附庸。因此,在科学文化艺术领域里,曾、楚之间必然有着密切的交流与融合。再从地望上看,曾国正处在黄河与长江的中间地带,是中原诸国与南方楚国犬牙交错的结合部。地理上的形势亦不可能不影响科学文化艺术的发展,它给彼此间的文化交流以有利的客观环境。编钟铭文中关于律名及其对应关系的记载就是这种交流的具体记录。铭文有律名 28 个,明确记载属楚国的 11 个,周、晋各 2 个,齐、申各 1 个;未注明国别理当为曾国的 11 个,且多与传统周律律名相同。这些律在上述诸国与周之间的对应关系,铭文都有说明,其所以如此,正是音乐文化交流的需要,也可以看作是这种交流的结晶。

(四)历史渊源与文化属性的探讨。曾侯乙墓发掘以来,对其出土物所反映出来的文化传统或考古学上所称文化属性,论者颇多。有谓此墓系楚国墓葬,其出土物自当是楚文物^{②⑤}。有谓此墓虽为曾国墓葬,但其地在楚境内,其国为楚之附庸,因此,应该将其出土文物视为楚文化遗物或楚系文物。还有一些楚史、楚文化、或楚国艺术研究的文章或著作,将此墓出土物直呼为楚文物而加以引用^{②⑥}。意见很不一致。当这套大型文物艺术画册编辑即将完成之际,笔者对这一问题略述己见,作为本文的结束语。

此墓决非楚墓,墓主为曾国国君乙,前文已有论述,我们在编撰此墓的考古发掘报告时,专设一章作了详细论证^{②⑦},论据是充分的,在此不拟重述。以墓地在后来的楚境内,以曾国后来被楚所灭,就将此墓文物直称其为楚文物,显然是不妥当的。

从考古类型学的角度来考察,尽管不少器物明显看出受楚文化的影响,有楚器风格,如青铜礼器中束腰平底的鼎(即鬲)、小口鼎、盥缶等,在河南淅川下寺楚墓、安徽寿县楚幽王墓均有出土;漆器似楚器朱黑两色对比鲜明,花纹以凤鸟纹居多;竹简上文字书写体例与楚简相似等等。但是从整体方面来讲,无论是器物组合,还是形制与纹饰,占主导地位的仍然是中原商周文化因素。以器物组合而言,此墓与中原地区同期大型墓青铜礼器组合相同,都以鼎、鬲、甗、簋、簠、豆、壶、鉴、盘、匜为主;以器物形制而言,青铜礼器中的多数,如饕餮鼎、盖鼎、方座簋、三足盘、三足匜、方鉴、提链壶等等,亦与中原同期大墓所出极为相近;尤其是器物纹饰方面,无论是青铜礼器、乐器或漆木器,其纹饰的种类和风格基本一致,他们均继承西周、春秋以来中原青铜器纹样的传统作风,不过有所创新罢了^{②⑧}。即使有些新出现的器物,如平底匜,始见于春秋中晚期之际,流行于南方,此墓平底匜流盖上的镂空兽面纹(图 153),却与中原商周铜器常见的饕餮纹酷似,留下了商周文化的深刻印记;即使以楚境内常见的漆瑟为例,此墓彩漆瑟,其尾部浮雕龙蛇所组成的整体图案仍然是兽面纹,而与信阳一号楚墓彩漆锦瑟尾部无兽面纹,所绘多为动物形象图画迥然有别^{②⑨}。此墓出土物的考古学文化属性以中原周文化因素居多,是显而易见的。

从文化传统的继承关系来考察。以编钟为例,前已论及,曾钟乐律体系是在继承传统周律基础上吸收楚律之长而创立的一种前所未有的乐律体系。有的音乐学家认为其成就代表了当时中华音乐文

化的最高成果,也是当时世界上的最高音乐成果^⑩。证之于编钟的铭文也是如此。铸钟铭文已证明它为楚王所赠,当是典型的楚器;19件钮钟,本身无作器铭,但钮钟铭文所载律名、阶名与甬钟上所见曾国律名、阶名相同,亦当为曾国所作;45件甬钟皆有“曾侯乙乍时”铭记,无疑为曾国所造。即使从其形态上来考察,甬钟分三式(长枚、短枚、无枚),总体风格是一致的,细溯其源,Ⅰ式长枚钟与陕西扶风出土的西周中期的疾钟^⑪,山西长治分水岭春秋晚期的晋墓编钟^⑫有许多相似之处,有着一脉相承的文化传统;Ⅱ式短枚钟与信阳长台关一号墓出土的晋国钟^⑬相比较,除甬与钮的不同外,其他如形体、纹饰与风格也是相近的;Ⅲ式无枚钟他处不见,日前无从比较,暂时只能认其为曾人所独创。这就是说,全套编钟是一个由多形态、多组次、多种文化因素组合而成的合成体。其主要传统来自于中原周文化。

再从历史渊源来看,曾国本姬姓诸侯,为宗周后裔。钟铭中提到的与曾国有交往的几个国家或地区,除楚以外,有周、晋、齐、申,晋亦为与宗周同姓的姬姓诸侯,齐与申则同为姜姓封国,分别为太公、伯夷之后,显然他们都是源出于周。这就是曾侯乙墓文物为什么中原周文化传统占主导地位的历史渊源所在。当然,由于曾国与楚交往很密,地望相近,受楚的影响很深,因此,形成了曾侯乙墓文物总体风貌是在继承中原周文化传统的基础上,广泛吸收楚文化优秀成分而创立的具有鲜明时代特点和地域特色的文化体系——周、曾、楚文化的混融体。只是在若干年后,随着曾国在政治上的灭亡,其文化才全部被融于楚文化之中,天长日久逐渐融于整个中华民族文化共同体之内了。

(谭维四 湖北省博物馆 研究馆员)

注:

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编钟·乐器

冯光生

编钟及与之相伴的其他乐器,是曾侯乙墓这座艺术殿堂里的精华。周朝的礼乐制度、随着“百家争鸣”而兴起的音乐文化新潮流,以及当时社会对音乐的政治、教化、娱乐功能的要求,使这批宫廷乐器具有多重作用。作为乐器,其宽广的音域,丰富的音色,既善“八音克谐”奏“雅”“颂”,又能“陈钟按鼓造新歌”(《楚辞·招魂》)。传统的周乐、本土的曾乐、相邻的楚、晋、齐、申之声,均在其表演曲目之列。作为礼器,其规模、编制,甚至于装饰,都体现着主人的地位、权力及王室风范。因此,当时的音乐文化成就,便通过最为精湛的青铜工艺、琢石工艺、漆木竹器工艺和考究的装饰艺术,结晶出这批闪烁着先秦文化光辉、声形兼备的艺术珍品。

一

编钟,是大小相次的青铜钟组编而成的打击乐器,多立架悬挂,可演奏旋律。传说钟的创始源于五帝时期。考古发现表明,单件的陶铃(钟)创制于5000年前。红铜、青铜铃的出现约在4000年前。商代(公元前1700—1200年)中晚期,习称“铙”或“镛”的青铜钟已臻成熟,并以三五件成组使用。西周时(公元前1200—771年),钟的编组规模逐渐扩大,多为8件,被称以“林钟”。“编钟”之名始见于东周(公元前770—221年),作为礼乐器盛兴于周代,周礼对其悬制有明确的等级规定,“王宫悬,诸侯轩悬,卿大夫判悬,士特悬^①。”这种“礼遇”又使编钟成为天子显示恩宠的赐品,君主交往的礼物,战乱中受毁与被掠的重要目标。古时铸钟,要选吉金、择吉日、以牲或人衅钟。钟成,还要举行宴享,主宾还会对钟的音律加以品评。作为“……祭祀盟祀,以乐大夫,以宴士庶”^②的编钟,在古代乐队中居于首位,其乐律学成就代表着当时音乐理论及乐器制作的最高水平。中国传统乐律与钟有着密切的关系,制定乐律的正律器叫“均钟”;乐律称谓中也多以“钟”命名;如“黄钟”、“林钟”、“夹钟”、“应钟”等等,而由之构成的体系,后世曾称为“钟律”。编钟有丰富的表现力,以至“君子以钟鼓道志”^③,且“怒而击之则武,忧而击之则悲,喜而击之则乐”(《说苑·修文》)。为了追求这种享受,有些君王贵族可长年不理朝政,可以不顾国力及社稷安危而执意造钟,以度“钟鸣鼎食”的生活。“宋之衰也,作为千钟。齐之衰也,作为大吕”^④。作钟竟涉及到国家的衰败,可见钟乐之盛曾达到何等地步。这种狂热的追求,还使编钟繁衍出一个形态多样的庞大家族。

我国迄今出土的先秦编钟,超逾百批,数已千件,分布在中原、江南地区。其中,曾侯乙墓编钟的规模最大、数量最多、性能最佳,且品种齐全,保存最为完好(图1—6)。

铜、木结构的曲尺形钟架,长7.48米、宽3.35米、高2.73米。7根彩绘木梁,两端以青铜套加固,由6个佩剑武士形铜柱(图38—41)和8件圆柱承托。架及钟钩,共246个构件。钟架分3层8组承挂着65件青铜钟:上层为3组钮钟(图3),19件;中层为3组甬钟(图4—6),33件;下层为2组大型甬

钟,12件,另有楚惠王送给曾侯乙的镈(图7)1件。其中最大者(下·1·1——下层一组一号钟的简称,余类推),通长153.4厘米,重203.6公斤;最小者(上·3·1),通长20.4厘米,重2.4公斤。钟体共重2500公斤。

钟及架、钩上共有3755字铭文,内容为编号、记事、标音及乐律理论。铭文多数错金。镈钟铭:“佳王五十又六祀,返自西阳,楚王禽章乍曾侯乙宗彝,寯之于西阳,其永时用享。”(图7)记叙楚惠王在政56年(公元前433年)时,亲向曾侯乙赠送了一套礼品。甬钟均有“曾侯乙乍(作)时(持)”5字,标明钟的主人为曾侯乙。标音铭文标示了钟的悬挂位置、悬挂装置、敲击部位及其所发乐音的名称,它们构成了12个半音的基本称谓及其异名。以半音排列,其基本称谓是:宫(do)、羽角(升do)、商(re)、徵曾(降mi)、宫角(mi)、羽曾(fa)、商角(升fa)、徵(sol)、宫曾(降la)、羽(la)、商曾(降si)、徵角(si)。这些阶名与“濬”、“大”、“少”、“反”等缀词连用,区分乐音在不同八度组的名称。其构成法及其他具律学涵义的阶名,揭示了以前未知的先秦律制——五度相生与三度相生有机结合的复合律。乐律理论见于每件甬钟的一面钲间和鼓部(钟的各部位名称见图13),均以各钟乐音为中心进行阐释。内容包括:1、某音在曾国及楚、晋、齐、申、周等国或地区的律名及其间对应关系;2、某音在不同均(调)中的阶名及其间对应关系;3、某音在不同八度组的律名或阶名及其间对应关系。这些阐释,在下层一、二组和中层第三组钟(即长枚钟)铭文里,以曾律曾声为主题;在中层一(短枚)、二组(无枚)钟铭里,以楚律楚声为主题。钟铭所见律名28个、阶名66个,绝大多数是前所未有的新材料。钟铭大大丰富了中国先秦音乐文献的阙如,是一部重要的古代乐律专著。

与标音铭文相应,每件钟均有呈三度音程的两个乐音,可被分别击发而互不干扰,也可同时击发成悦耳的和声。文、实相符,证实了中国古编钟每钟双音的规律。每钟双音,击发自钟体鼓部的正中和两侧,分别为正鼓音和侧鼓音。双音间,以正鼓音较低,时程稍长。据此上溯,侧鼓部以凤鸟纹为记的西周编钟,是双音有意识运用的标志。较之西周编钟采用“角——徵”、“羽——宫”的双音结构所构成的四声音列,曾侯乙编钟双音结构的巧妙运用,则达到了十分娴熟的境地;其以“宫——徵曾”、“商——羽曾”、“宫角——宫曾”、“商角——商曾”、“徵——徵角”、“羽——羽角”为主的双音结构,在6件钟的组合中,已可圆满构成12半音。一钟双音的发明及应用,是中国古代乐师及工匠对世界乐器宝库的重要贡献,是中国古代青铜铸造技术的高度成就。

全套钟音色优美,有深沉浑厚的低音、圆润淳朴的中音、清脆透明的高音。音域自C2至D7。中心音域内12半音齐备,可以旋宫转调,演奏五声至七声音阶的多种乐曲。甬钟以姑洗律为基调命名的乐音体系,与现代以C大调为标准的标音体系吻合。其平均音分值与 $A_4=440\text{Hz}$ 的12平均律相比,负35音分,与现用三大乐音标准中 $C_4=256\text{Hz}$ 接近。甬钟的重复音中,近半数的音分值距离在15音分之内,余多数距离在20音分以内,这说明当时对钟声的频率控制,已具有相当高的水平。

钟的铸造要经过设计、制模、作范、合金、浇铸、铸后加工(包括调音)多道工序。仅1件甬钟就需用范、芯136块构成铸型。钟体、挂钩及钟架上的金属构件均为铜、锡、铅合金,配方因用途而异,合乎科学原理。它用浑铸、分铸、铜焊、钎焊、铸镶、错金、磨砺等方法制作而成,工艺精湛。它的装配、布局,在力学、美学、实用上,都处理得十分恰当。

据同出的演奏工具推测,这套钟需5人演奏:2人各持一根撞钟棒,掌奏下层大钟;3人各持2件T形钟槌,掌奏中、上层的3个钟组。

全套钟的装饰,含人、兽、龙、凤(鸟)、花瓣、几何形等题材,用圆雕、浮雕、阴刻、彩绘等技法,以赤、黑、黄及青铜本色为基调。融浪漫色彩与王室风范于一体,庄重肃穆、雄浑绮丽。

钟架,古称筓簠,在周代由百官中的梓人负责建造。钟架的装饰,古时十分重视,《考工记·梓人》有专述。一位叫庆的梓人削木为簠(立柱),达到令“见者惊犹鬼神”(《庄子·达生》)之地步。曾侯乙编钟以武士形象为立柱。武士们刚直挺拔的身材、恬静安详的神情、衣冠楚楚的装着,体现着力顶千钧时的稳重与忠实,仿佛厚重的横梁和几十件钟体由他们轻巧地托举而起。他们置身钟林之间,与钟为伍,又仿佛是编钟的一员,正参与着喤喤锵锵的交响。这种寓编钟由其所载,钟声由其所出的装饰意图,把视觉与听觉上的美感揉合到了水乳交融的地步。钟声与武士歌唱的联想,赋予武士雕像以生气;歌唱的武士与钟声的联想,又赋予钟声以活力。这种装饰与被装饰的有机结合,实用与美观的高度统一,是曾侯乙编钟装饰艺术的显著特点。钟簠铜人的创作,是曾国梓人对“击其所悬而由其簠鸣”(《考工记·梓人》)装饰原则十分绝妙的运用。

编钟的装饰纹样,多以写实与写意相结合的手法构成。如下层铜圆柱之盘龙柱座(图49),龙躯摹

自蛇鳞,呈盘卧状,表面圆润光滑,并以黑地绘朱色鳞纹,表现得十分逼真。其龙头扁平,大口扩张至脑后,长舌卷曲外侈,舌根獠牙交错,十分夸张。抽象的龙头因为具象的躯体而增感染力;具象的龙体又因抽象的龙头而添新的神韵。这种真假掺合、虚实并用的纹样,颇多佳品。

诸多纹样中,龙是最多见的题材。龙纹用之于钟,偶见于西周,渐盛自春秋。这套编钟,筍簋与钟体上皆可见龙。以不同手法构成的龙躯,或缩微在方寸之间,或堆塑成醒目的雕像,分布广泛、刻划精细、体态丰富、造型生动。这千姿百态的龙,虽依然不乏狰狞可怖的神秘色彩,但更多的则是生动雄健的形象,体现着自由自在的情趣;较之商代龙纹的恐怖、厚重,西周龙纹的抽象、简炼,春秋龙纹之繁缛,却别有一番风味,散发着一股清新富丽之气,一种思想活跃、百家争鸣的时代气息。龙的形象,是我们中华民族跨越时代、地域,由群体创作的神物。曾国的梓人在参与这一创作时,将其喜好而多见的畜、禽形象融入龙体,塑出了鹤首龙身、水牛首龙身的造型,给龙印下了湖泽区域的印痕。龙作为传说中神力非凡的动物,与农事、天象、音乐均有密切的关系。编钟饰以龙纹,寄托着人们祭祀天地、祈祷年成时感动天龙的希望,表达着对这位传播音乐于人间的使者的崇拜和虔诚。

钟及架上,同题材的纹样因不同的技法、材料及表现手法而花样翻新;不同的装饰部位,又因题材上的内在联系而达到谐和、统一。纹样布置充分考虑到了装饰部位的形制、方法、面积及与观赏者的视觉关系等因素,而安排得繁简得当,主次分明。模印法的使用加之贴边、剔边、倒换方位的技巧,使面积不变的纹样适应了递变的空间。整架编钟,浑然是一尊造型端庄、雕饰精美、色彩绮丽、气势宏大的有声艺术佳作。

二

同墓的乐器,以编磬与编钟的关系最为密切。编磬,是大小相次的石磬组编而成的打击乐器,立架悬挂,可演奏旋律。单件的打制石磬产生在4000年前的新石器时代,是“击石拊石,百兽率舞”(《尚书·益稷》)的原始乐舞的主要乐器。多件磨制石磬相编使用的编磬出现在晚商,是殷人祭祀乐舞的重要乐器。周代,编钟与编磬并用,而有“金石之乐”。曾侯乙编磬(图58—59)是古编磬中的精品。青铜错金磬架,高1.09米、宽2.15米,为单面双层结构。一对集龙首、鹤颈、鸟身、鳖足的怪兽铜立柱(图60、61、64、65),咬合两根铜杆,杆底等距布有承挂磬钩的铜环。一件立柱的龙首之上,由口中侈出的卷曲长舌,铭“曾侯乙乍時用终”字样。32块石磬分2层4组依次悬于磬架。一副彩漆木胎磬槌和三具刻款黑漆磬匣与编磬同出。这套磬的演奏由一人执双槌席地奏击。据磬匣内各置磬槽的编号,全套磬原为41块。又据复原研究而知,其每磬一音,为12半音音列,音域跨3个8度。所葬磬中,下·7号磬为最低音,音高为C5;上·6号磬为最高音,音高为C8。其音色清脆明亮而独具特色,音区与编钟高音区衔接,且高出1个8度。钟磬合奏,相得益彰。磬块上亦有与钟铭相通的墨书和刻文。

与编钟、编磬同出的打击乐器,还有鼓。鼓是世界上最古老、运用最广泛的乐器之一。山东邹县野店大汶口文化的陶鼓,证明中国鼓至少有5000余年的历史^⑤。基于这雄厚的根基,曾侯乙墓的鼓,在制作和性能上有了长足的进步,其用多板拼制工艺,解脱了原始木革鼓以整木掬制所受的材料局限,因而又有了多种形制。它们包括:“植而建之”的建鼓,“悬而击之”的悬鼓,执而击之的有柄鼓(图80),还有1件扁鼓。建鼓的形象,过去仅见于战国晚期的铜器刻纹和汉代壁画及砖雕、石刻中。建鼓或用于征战中发号施令、鼓舞士气;或兼作舞具,供舞者执桴边击边舞;或单纯作为乐器,在乐队中击发节奏,与钟并奏“钟鼓乐”。该墓的建鼓,是同类中最早的实物。它由一根高320厘米的圆木柱贯穿鼓腔,直竖于青铜座中。鼓腔长106厘米、面径74厘米,是同出鼓中的庞然大物。承插鼓腔的青铜座(图66—71),堆塑着仰首弄尾、穿插纠结的群龙,群龙簇拥的承插柱的柱口铭“曾侯乙乍時”。这件艺术铸件精品及所插鼓腔,与洋洋大观的钟、磬匹配,体现了身大音宏的优势和在乐队中的特殊地位。敲击建鼓的漆木槌2件与其相伴而出。该墓的悬鼓,没有楚式悬鼓那样木雕漆绘精美的“虎座凤架”,人们怀疑它原以同墓所出的青铜错金纹“鹿角立鹤”(图142)为架。若果如此,它是迄今所见拥有最华丽、最贵重鼓架的悬鼓。曾侯乙墓的鼓,形态各异,大小有别;虽没有钟、磬那样固定的乐音,也未编组使用,但以形体揣度,声音也是清浊有别、大小不同;若交替使用,定有丰富的音色变化。

河南舞阳贾湖裴李岗文化(最早为公元前5970±150年)骨笛、浙江河姆渡文化(公元前5000—3300年)骨哨和陶埙,更新了中国音乐史知识,也是迄今所见中国管乐器的最早实证。较之先祖,曾侯乙墓管乐器大有增色。2件彩漆竹篴,均以单节竹管制成,一端竹节闭口,一端用物填塞,为“有底之

笛”。其吹孔和出音孔平行开在管两端,与管身一侧开列的5个指孔呈90°(图82)。吹奏时,吹孔在上,指孔朝向观众。首见这两件先秦实物,使人们理解了汉吹篪俑“特殊”的吹奏姿式。用其复制品,可以令人品味出“有底笛”与现今无底笛音色的区别,从而体会“伯氏吹埙,仲氏吹篪”(《诗经·小雅·何人斯》)诗句中,伯仲兄弟相亲与埙篪应和相喻的贴切关系。还可知其按一般指法,均可奏出五声音阶加一个变化音,按叉口指法可奏出10个半音^⑥。2只彩漆排箫,形如凤翼。拦腰彩绘的绚纹,是此前用绳串联箫管的写意,与世界上许多民族以绳扎缚箫管的工艺相合。不过,在迄今所见的实物中,属它们资格最老。其中的1件,13根箫管中有8根可以吹出乐音,音列至少是六声音阶结构(图78)。6件彩漆匏笙,是具有12、14、18簧的系列产品,以匏范制的笙斗及吹管(图79),泌合自然,合乎规范。笙苗透穿笙斗、分两排并列的方式,至今仍被少数民族沿用。笙苗内的竹簧片据音高设计而大小不一,做工十分精细。其模拟制品,音量纤细、音色迷人,无怪乎当年齐宣王的吹竽(大笙)队伍多达300人,给南郭处士以充数之机^⑦。正是这种古老的乐器,由于17世纪的西传,滋生了一个簧片乐器的王国,其中包括人们熟知的簧风琴、手风琴、口琴。

古乐器中,以弦乐器的保存比较困难。因此,现今所能见到的最早实物除湖北当阳曹家岗春秋楚瑟外^⑧,就属曾侯乙墓的弦乐器——瑟、十弦琴、五弦琴。而十弦琴又为同类中资格最老。“怪异”的五弦琴则属迄今仅见。

这批瑟中,包括了整木雕琢、半雕半拼、全部板拼的三代制品,共12件(图75)。其中前者为传统或定型产品,共10件。其雕绘精工,颇具装饰与实用相结合、美化和固化相照应的匠心。腔内,遍髹黑漆以防腐加固。瑟尾,是实体部分,榫插四枊,承受着25弦的拉力;以雕、绘结合形成的饕餮主纹及蟠龙纹(图76),从质感和视觉上显出厚重和力量。侧板,是音箱的组成部分,也易被注目,彩绘的风鸟纹、云纹,在保留板面平直光滑、利于振动发声的前提下,为其美观艳丽颇费笔墨(图77、276)。面板,是施弦立柱之处,亦即音箱主体,除周沿框花边外,未加装饰,显然是从实用的角度而专意安排。由此似可揣度,古代乐师对弦乐器漆工艺的要求,已包含了音响学方面的考虑。与之同出的另两代产品的代表,肯定也蕴含着乐师们在此方面的探索。该墓出土的瑟柱,多达1358枚,其种类较多,有以自然小树桠稍作加工的不对称式,有以硬木刻制规范的对称式,还有为瑟体最边一弦特设的弯钩式。

该墓的素漆十弦琴(图81),与长沙五里牌战国晚期彩绘十弦琴、马王堆汉墓七弦琴、东汉诸抚琴形象资料相联系,可证是唐代盛行下来的七弦琴的先祖。人们以后世琴面如水平的标准审视其呈波状起伏的表面,判定它只能弹出散音,不能弹按音^⑨。其实,若从其较高的岳山、特别是上翘的尾端来看,依然存在着弹奏按音的可能。该琴附琴轸4枚。

争议最多、极富有研究价值的“五弦琴”(图72),形若棒状。暂名为琴,以有别于施柱的瑟类乐器,但它确实无法与同墓的十弦琴和后世的七弦琴相类。现据其特点,有人疑其为荆轲刺秦王和高渐离击秦始皇所操的“筑”;有人视为“箏”;有人联系其纹饰的涵义及综合分析,考证它为先秦时期为编钟调律的音高标准器——“均钟”^⑩。该器面、侧、底板,均以菱形纹带勾边。器颈背面,绘珥青蛇、跨双龙的夏后开(图275),神话传说中这位大禹的儿子曾乘龙把音乐从天上传到人间^⑪。其余部位的图案是五组凤鸟纹(图274),每组12只,与“律”的起源故事有关。黄帝的乐官即仿自它们的鸣叫而制定了十二律^⑫。寓意“乐”、“律”起源的故事以简炼的图案绘于该器,显示出该器的不凡价值。这种富有寓意的装饰及其精细缛丽之美,在先秦漆器中十分罕见。

作为2400余年前的遗物,曾侯乙编钟及其古乐器群展示了人类文明史上曾有过的绚丽一页,其丰富的器种及完美的形体,合理的组合及多彩的音色构成,宽广的音域及十二半音体系和近于现代的音高标准,言之凿凿而又逻辑缜密的乐律理论,代表了中国先秦音乐文化的高度水平。不仅如此,其在装饰艺术、科学技术方面的成就,同样闪烁着夺目的光辉。

(冯光生 湖北省博物馆 副研究馆员)

注:

- ①《周礼·春官·宗伯》:“小胥……正乐悬之位,王宫悬、诸侯轩悬、卿大夫判悬、士特悬。”郑玄注:“乐悬,谓钟磬之属悬于筓虞者。郑司农云:“宫悬,四面悬;轩悬,去其一面;判悬,又去一面;特悬,又去一面。宫悬象宫室四面有墙,故谓之宫悬,轩悬三面其形曲。”
- ②《邾公华钟》
- ③《荀子·乐论》
- ④《吕氏春秋·仲夏纪·侈乐》
- ⑤高天麟:《黄河流域新石器时代的陶鼓辨析》,《考古学报》1991年第2期。
- ⑥吴钊:《箎笛辨》,《音乐研究》1981年第1期。
- ⑦《韩非子·内储说》上:“齐宣王使人吹竽,必三百人。南郭处士请为吹竽,宣王说之。廩食以数百人。宣王死,湣王立,好一一听之。处士逃。”
- ⑧湖北省宜昌地区博物馆:《当阳曹家岗5号楚墓》,《考古学报》1988年第4期。
- ⑨王迪、顾国宝:《漫谈五弦琴和十弦琴》,《音乐研究》1981年第1期。
- ⑩黄翔鹏:《均钟考——曾侯乙墓五弦器研究》,《黄钟》(武汉音乐学院学报)1989年第1、2期。
- ⑪参拙文《珍奇的“夏后开得乐图”》,《江汉考古》1983年第1期。
- ⑫《吕氏春秋·仲夏纪·古乐》

青 铜 器

白 绍 芝

中国古代青铜器是中华文明史上一颗璀璨的明珠。青铜的冶铸,在中国有着悠久的历史。考古发掘表明,至少在公元前 3000 年左右,神州大地上就已能冶铸青铜器。殷墟期(公元前 14 世纪——前 11 世纪)的商代青铜器,是中国古代青铜器发展史上的第一个高峰。西周青铜器直接沿袭晚商传统,到西周晚期,青铜铸造工艺有所衰落。周平王东迁以后,国家由统一而分裂,从春秋初期的诸侯争霸到战国初期的列国分立,随着社会的变革,文化上也有所反映,春秋早期的青铜器,大体上仍是西周晚期的延续。从春秋中期开始到战国中期,青铜器有了重大的演进,成为中国古代青铜器发展史上的第二个高峰,呈现出绚丽灿烂的繁荣景象^①。

曾侯乙墓青铜器大都为战国早期的器物,有的可能铸制于春秋战国之际,正处在中国青铜器发展史上的第二个高峰期内,有着鲜明的时代特征和地域特色,铸制精良,造型奇特,纹饰华丽,堪称中华文明的瑰宝。乐器、车马兵器中有大量精美的青铜制品,另有专论,本文重点论述青铜礼器和用具(以下简称青铜器)。

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曾侯乙墓所出青铜礼器和用具共 134 件,礼器包括食器 87 件、酒器 18 件、水器 12 件,共 117 件,用具 17 件,总计重量 2344.5 公斤。其品类之全,数量之多,重量之大,为迄今我国先秦古墓发掘所仅见。

品类。青铜礼器中,除先秦食器中常见的鼎、鬲、甗、簋、簠、豆、盒、匕,酒器中常见的尊、壶、缶、罐、勺,水器中常见的盥缶、圆鉴、盘、匜、斗等外。还出土了一些过去少见或未见的品种,诸如双层的炉盘(图 163)、兽座立柱的漏斗(即过滤器,图 159)、匜形提链鼎(图 155)、三足鼎形食器(图 106)均为首见,方鉴与方尊缶套合的冰鉴(图 109)、联座的龙耳壶(即联禁对壶,图 126)亦为过去少有。青铜用具中除常见的炭炉、箕、漏铲、席镇、镂空筒形器、削刀、木柄铜凿等外,异形的熏炉(图 170)、形如鹤嘴锄的钩形器(图 105)、鹿角立鹤(图 142),过去亦不曾有过。如此多种多样的器类,为研究我国青铜器发展史,提供了丰富可贵的资料。

数量。不仅从总体讲数量众多,以不同类别论,也是极具特色的,或成组成群,或成双成对,或组合配套。如簠、盥缶、席镇,皆四件同出;簋、小鬲、甗(束腰平底鼎)、小鼎形食器,皆八、九、十件成群;尊缶、联禁对壶、鉴缶、提链壶,器形虽有大有小,亦皆成双成对相伴而出;鼎有钩,鉴缶和罐(冰酒和盛酒器)有勺,小鬲有小匕,盘内有匜,炭炉内还有漏铲和箕,都各自配套。如此庞大的组合与配置,既显示了墓主人曾“侯”的等级,也反映出青铜器发展演进已到达高峰期。

形体与重量。和青铜乐器一样,此墓青铜礼器亦具有形大体重的突出特点,一些重器十分引人注

目。其中重量超过100公斤者有5件,最大的两件盛酒器——尊缶,高1.26米,腹径1米,重达327.5公斤和292公斤(图120),仅次于此的一对冰酒器——鉴缶,高和宽均63厘米左右,重170公斤和168.8公斤(图109),联禁对壶中的两件壶,高99厘米,腹径53.2厘米,重量分别为106公斤和99公斤。大批礼乐重器同出一墓,青铜制品的总重量达10498.6公斤,它表明在春秋战国时期,中华大地上有着丰富的铜矿资源,铜矿的开采与冶炼,具有相当规模和很高的技术水平。距此墓不远的湖北大冶铜绿山古矿冶遗址的发现,发掘出西周至汉的数百座古矿井,发现数十处冶炼场和一批冶炼炉,地上堆积的古代炼渣达40万吨,估计先后炼出的铜在10万吨以上,可资佐证^②。

二

曾侯乙墓青铜器的造型和纹饰,在继承商周春秋以来中原青铜文化优秀传统文化的基础上有重大创新,以新颖、奇特、精巧为其特征。

造型上,受礼制的约束,各种器物在总体上不可能改变其传统的基本形态、如鼎、簋、簠、甗、鬲等,和前代无根本性区别。但又不是完全沿袭旧的模式,而是在保存其礼制规范的前提下,有独特的构思和巧妙的设计。

从器物的局部造型看,许多器物的足、耳、鋈、钮及附加装饰,多以诸种动物如龙、螭、蛇、牛、鸟、凤等走兽飞禽来造型,千姿百态,形象生动,联禁对壶,禁座两长边以对称的四兽为足,兽的口部和前肢衔托着禁板,后肢蹬地,臀部上翘,动感很强,显见其稳健有力;对壶颈部两侧,攀附两条拱屈的龙耳,其龙头上装饰着对称的两小龙,龙尾上还附饰一小龙;禁座与壶联成整体,庄重豪华,既是盛酒的实用器,又是稀世的艺术珍品(图126——130)。又如鉴缶,以四兽为足,其兽的头部却呈龙首状,并向外伸出至鉴的下腹近底处,蹬地的后足作匍匐姿式,酷似在奋力向上承托,与该器盛酒时所需承受的重量相陪衬;鉴身的四面和四角,共有8个拱曲攀伏的龙耳和龙钮,其尾部都有小龙缠绕,还有两朵五瓣的小花点缀于尾上,十分俏丽(图109——115);该器由方鉴和方尊缶套合而成,缶置鉴内,鉴底有3个弯钩,缶底有三榫眼,放入时弯钩与榫眼恰好扣合,其中一钩便自动倒下,将缶稳定,鉴上的镂空盖罩(图114),恰罩至缶的颈部,缶内盛酒,鉴缶间的空隙置冰,用以冰酒。巧妙新颖的设计构思,集实用性于艺术性于一体,确为匠心独运。盖鼎上的牛钮,侧首站立的牛,形体矫健,憨态逗人(图99、100)。尊缶肩部、鼎盖中心的蛇形环钮(图121),以蛇之弯曲身躯盘成,盘旋灵动之状,栩栩如生。还有以兽造型作器足(如图151)、以龙作鋈的(如图154)等等,塑造形象都极为生动灵巧。

从器物的整体造型看,有以某一动物的整体塑成一器者,如酒器中的过滤器,以一蜷曲伏卧的怪兽为座,长长的颈作成圆杆,杆顶端为兽首,口衔漏斗的一角,形象奇特生动(图159、160)。有以某种禽和兽的局部塑成一器者,如鹿角立鹤,以鹿与鹤为原型,鹤身为主,头上添加鹿角,长颈如鹤亦如鹿,构成一种非禽非兽禽兽合一的奇异动物(图142——147)。鹿与鹤在我国古代被视为吉祥动物。《诗经》里有《鹿鸣》诗,乃宴饗宾客的颂歌。《楚辞·天问》:“惊女采薇,鹿何祐?”鹿被视作神物。《说文》“鹤鸣九皋,声闻于天。”俗称仙鹤。鹿鹤两者结合在一起,作为瑞祥之兆,令人神往。该墓其他青铜制品中,如乐器中的青铜磬架座等(图60),亦为集多种神兽神禽局部于一体,构成奇特形象。

三

曾侯乙墓青铜器,除极少数素面无纹饰外,绝大多数皆有繁缛的纹饰。纹样题材,制作技法,较之前代均有创新,富于变化,丰富多采。

题材。以动物纹样居多,其次为几何形图案,另有极少的植物纹样。动物纹样中以龙纹最多,次为凤纹,也有蛇纹、兽面纹。《说文》:“龙,鳞虫之长,能幽能明,能细能巨,能短能长,春分而登天,秋分而潜渊。”视龙为神物,变化莫测,能上天入地,呼风唤雨。《说文》:“凤,神鸟也……出于东方君子之国,翱翔四海之外,……见则天下大安宁。”以龙、凤象征中华民族,已有悠久传统,灿烂的中华古代文明,亦被称作“龙凤文化”。此墓青铜器纹样,继承了商周以来的文化传统,并有大的发展。以龙为纹饰者,变化多端,有角龙,无角龙(名螭),一首双身龙,双龙吐珠,以及变形的龙;无角龙(螭)中,有单体的、多体的、卷云式变形的、俯伏形的、侧屈形的等等,蜷曲蟠绕,依螭纠缠,繁复多姿。凤纹,主要是联凤纹,由四风相连而成圆涡形图案;也有凤嘴上唇似龙唇,凤身上的4个云纹似龙之足爪者,形成龙凤合一的

纹饰;还有龙凤联体的鸟首龙纹,其鸟首有高冠尖喙和高冠无喙的,也有张口的;龙凤勾连纹,龙身和凤鸟尾部相连,现出龙首和凤之双翼。几何形图案花纹,主要有云纹、雷纹、勾连纹、重环纹、绶纹、圆涡纹、梭形纹、弦纹、回形纹、星点纹、目纹。以云纹居多,且有变化,如三角云、勾连云、涡云、卷云。梭形纹,主要用作花纹间的界格和边饰,过去常见作界格的纹饰多为弦纹,而此墓青铜器以弦纹作界格者极少,以梭形纹作界格者甚多,此亦为曾侯乙墓青铜器纹饰中的特点之一。

花纹的装饰手法,一般分平雕(包括线刻)、浮雕与镂空(或透雕)3种。相应的制作方法为镶嵌、模印与分铸组装,以镶嵌的花纹为最多,在134件礼、用器中,有70多件镶有各类花纹。其镶嵌的技法有嵌错法和铸镶法两种,前者是在器体上铸出花纹凹槽,在槽内填物,加以错磨,使之与器体紧密结合并显出光泽,经科学检测,槽内除嵌绿松石外,还有含铜量较高的矿物粉末和天然漆制品。由于该墓长期浸泡地下水中,其填充物不同程度地被腐蚀,少数器物已脱落不见。从镶嵌绿松石留存较多的器物来看,经过镶嵌装点的花纹,绚丽灿烂,华贵美观。铸镶法,是先将设计的花纹铸好,再将其嵌入器体范的适当部位,然后浇铸成为一体。盥缶(图122、124)、炭炉和漏铲(图164、166)的红铜蟠龙纹、鸟首龙纹、勾连粗云纹等,都是铸镶而成的,别具风采。

平雕和浮雕的纹饰,为印模铸制,先将花纹打印在泥模上,即随器体制范,然后浇铸而成。印模铸制花纹的器物,有钺鼎、盖鼎、缶鼎、尊缶、联禁对壶、炉盘、鬲、罐……等37件。其花纹以蟠螭纹为最,且变化多样。采用印模法对花纹的安排组合较为便利,相同的花纹单位,可以多次印制,这就能够将每个花纹单位进行组合,形成图案,所见的结构方式,多为二方连续的带状图案,或四方连续的网状图案;花纹有凹有凸,或作凹下的阴线,或作凸起的浮雕,深浅交错,纹中填纹,具有复层花纹的特色,故显得繁缛精细,丰富多采。

镂空(或透雕)纹饰,玲珑剔透,精致繁复。尊盘、缶鼎、鉴缶、筒形器、匕等,皆有镂空花纹。其制作方法是分别铸出其镂空或透雕的纹饰,然后通过铸接、焊接、铆接等技法组装成整体,但也有一次铸成器的。尊盘的镂空附饰,在铸造工艺、刻镂技巧、艺术造型上,都达到了极高的水平,尊的口沿(图87)装饰着玲珑剔透的蟠螭纹,分高低两层,内外两圈,错落相间,每圈有16个花纹单位,每个花纹单位由形态不一的4对变形虺组成,颈部有4条立体圆雕的兽(图89),兽首向上反顾,张口吐舌,身躯镂空为变形虺纹和涡纹,4足伏于颈壁,尾与腹部的龙首相连,腹部与圈足上均装饰着4条一首双身龙(图90),圈足上的龙首昂起,恰与颈部龙协调呼应,一首双身龙的双身左右各攀附两条蜷曲的小龙,圈足上还有镂空的蟠螭纹,整个尊体上装饰的蟠龙有28条,蟠螭32条。盘的口唇面饰镂空变形蟠虺纹,高出口沿有4个和尊口沿同样的镂空附饰,附饰下有透雕的扁体兽形装饰(图88),兽尾部下垂作反首向上的龙头,扁体为镂空的蟠螭纹,腹部饰有4条圆雕的一首双身龙(图85、86),龙嘴咬盘口,龙头上蟠绕两小龙,双身攀附三小龙,盘足的上部也蟠绕有三小龙,恰在腹部蟠龙之下。整个盘体装饰的龙有56条,螭48条。出土时尊置于盘内(图83),尊(图84)高30.1厘米、盘高23.5厘米,口径分别为25厘米和58厘米,100多条龙、螭,几百条虺组成的镂空附饰,以及兽和蕉叶纹等,纹中饰纹,把该器装饰得精巧玲珑,纷繁华丽,实为旷古未有,无与伦比的艺术珍品。

这批青铜器多铸有或刻有铭文,134件中有铭文的89件,其中食器58件、酒器15件、水器11件、用具5件。铭文内容,除过滤器上是“曾侯乙乍(作)時(持)”5字外,其余各器均为“曾侯乙𠄎(作)時(持)用夆(终)”7字。内容相同,书法各异,字体有简有繁,有正有反,字形多样,笔划结构亦有差异。铭文的部位,大多在器物的内壁或内底及盖内,有些器表的铭文寓于花纹之中(图308),有与花纹同美之感。

四

曾侯乙墓出土数量如此众多精美绝伦的青铜器,反映了春秋战国时期曾楚地域有着丰富的矿产资源和发达的采矿生产,充分表明科学技术的高度发展,青铜器铸造工艺水平之高,可以说是集先秦传统铸造工艺之大成,而又有新的发展与创造。

浑铸法。结构简单的器物 and 复杂器物的主体,继续沿用商周以来传统的浑铸法,即外范内模合范后一次浇铸而成,如鬲和一些器物的器身皆用此法。其陶范组合与浇铸的技术,达到了新的高度,不仅表现在青铜礼器的铸造,尤其突出表现在青铜乐器——编钟的铸造上。详见本书《编钟·乐器》一文,此不赘述。

分铸法。有些器物的耳、足、附件,是先分别铸好后,浇铸器体时再将其嵌入器体范内,使之铸接为一体,如饕餮及束腰平底鼎的耳、尊缶盖上的钮等。还有的器物本体,是采用分段浇铸的方法铸成的,如体积庞大的尊缶,就是先铸成上半段,再接铸下半段和器底,分两次铸接为一体。联禁对壶的壶,是先分别铸出颈口和圈足,再浇铸器腹时将其结合为一体,分3次铸接而成。如此庞大的器物,能够接铸牢固,天衣无缝,足见其铸造技术达到了一个新的高度,是对传统铸造方法的一个很大推进和发展。

焊接技术。许多器物的主体与部件,是分别铸就后焊接为一体的,即在浇铸器体和部件时,分别留出榫头和卯眼,使之相互套合后再施焊料予以固定,有的榫头插入卯眼后,经过锤打铆合,更加牢固。使用的焊料有两种——铜焊和锡焊。铜焊附件技艺,在春秋中期铜器上已有所见,此墓铜焊的运用,远比春秋时期范围更广,技艺更成熟;锡焊则是首次发现,锡焊的焊料有两种,一种是铅锡合金,另一种是纯锡,它们的熔点低,是一种操作简便、经济实用的焊接方法,用于受力较小、联接强度不需要很高的部位。不同的焊接技术,用于不同器物或器物的不同部位,可谓艺高技绝。

铸镶法。此墓铜器上所见红铜花纹,采用铸镶法制作。在青铜器上镶嵌红铜花纹,早在商代便已出现,西周不多见,春秋中期复而兴起,然而曾侯乙墓出现的镶嵌红铜花纹别具一格,不仅纹饰美观,铸造工艺尤为特殊,经过检测实验,它不是采用传统的嵌错方法,将红铜锤成薄片或长条,压入预铸的纹槽中错磨而成;而是采用一种新的铸镶法,它比嵌错法的难度要大,因为预先铸好的红铜花纹嵌入型腔中,等于放入了大量“冷铜”,给铸造成形带来很大困难,红铜的熔点高,铸造性能差,施工时铸型预热温度和铜水过热温度、浇注温度都要求更高一些,然而这种铸件经磨砺加工后的成品,其牢固度和艺术表现能力均强于嵌错法。这种方法是铸造工艺上的创新,也是铜铸技艺发展成熟的重要标志^③。

失蜡法。曾侯乙墓所出珍品——尊盘,其口沿上玲珑剔透精细繁复的镂空附饰,是采用失蜡法熔模铸造的^④。证明我国早在2400多年以前,失蜡法铸造技术就已经达到了很高的水平,有着悠久的历史^⑤。

综上所述,曾侯乙墓青铜器,不仅以其数量多、品类繁、用铜量大,反映出我国春秋战国之际铜矿开采与青铜生产发展的中兴景象;还以其巧妙的构思设计,新颖奇特的造型与复杂的花纹装饰,精湛的铸造工艺,而具有艺术魅力;曾侯乙墓青铜器继承了商周以来我国中原青铜文化的优秀传统,又受楚文化的深刻影响,而多有创新,形成了自己的独特风貌,成为一个历史时代青铜器的杰出代表。因此,曾侯乙墓青铜器,堪称中国青铜文化发展史上具有里程碑意义的杰作,具有很高的历史价值、科学价值、艺术价值。

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注:

①李学勤:《中国青铜器的起源与发展》,载《中国美术全集·工艺美术编4·青铜器(上)》,文物出版社,1985年·北京。

②夏鼐、殷玮璋:《湖北铜绿山古铜矿》,载《考古学报》1982年第1期。

③贾云福等:《曾侯乙墓青铜器红铜纹饰铸镶法的研究》,见《曾侯乙墓》附录12,文物出版社,1989年·北京。

④中国机械工程学会铸造学会传统精铸工艺鉴定会:《曾侯乙墓青铜尊盘铸造工艺的鉴定》,见《曾侯乙墓》附录14,文物出版社,1989年·北京。

⑤华觉明:《失蜡法在中国的起源和发展》,载《中国冶铸史论集》,文物出版社,1986年·北京。

漆器

陈振裕

曾侯乙墓的考古发掘,为人们提供了一批有确切年代的、保存完好的漆器实物资料。其品种繁多、数量巨大、制作精工、造型美观、花纹绚丽,居我国这个时期考古发现的漆器之首。具有十分重要的历史、科学与艺术价值。

漆器,在古代手工业中是一种很精细的工艺。中国的漆器工艺具有悠久的历史,是世界漆器手工业的起源地。在中国古代文献中,曾有一些关于漆器的记载,如《韩非子·十过》:“尧禅天下,虞舜受之,作为食器,斫山木而财之,削锯修其迹,流漆墨其上,输之于宫,以为食器,诸侯以为益侈,国之不服者十三。舜禅天下而传之于禹,禹作为祭器,墨漆其外而朱画其内。”说明我国在夏商时期就有漆器工艺。迄今的考古发现,不仅已有十余批商代的漆器或者漆器痕迹,而且还在浙江余姚河姆渡遗址发现距今六、七千年前的一些漆器。尔后又在余姚瑶山发现一批距今四、五千年前的朱漆嵌玉漆豆等漆器。古代文献记载中还有关于周代种植漆树,漆园设官置守与民间种植漆树需向国家纳税,以及使用漆器的记载。考古发现的西周至春秋时期的漆器达几十批之多。战国时期的漆器有了很大的发展,成为一个独立的手工业部门。秦汉时期是漆器发展的繁荣阶段,其用途之广泛几乎取代了青铜器。曾侯乙墓出土的这批漆器,是我国迄今有年代可考的第一批战国早期漆器的典型标本,对于研究我国古代漆器工艺发展史,具有十分重要的学术价值。

一 丰富多彩的器类

曾侯乙墓的漆器,按其用途,除乐器、兵器、车马器等三类中有大量的漆制品(详见本书其他专论)外,大致包括两大类:一类为生活用具,主要器形有衣箱、酒具盒、鸳鸯盒、食具盒、方盒、罐形盒、带足盒、“龟”形盒、豆、盖豆、筒形杯、豆形杯、耳杯、杯形器、碗形穿孔器、桶、勺、禁、案、俎、几、架、鹿、梳、杖等,共计 25 种 141 件。另一类为丧葬用具,有主棺内外棺、陪葬棺,共计 23 具。

二 精细的制作工艺

此墓漆器制作工艺,在继承春秋时期传统漆器工艺的基础上又有所发展。其胎骨绝大多数是木胎,且以厚木胎居多,还有少数竹胎和皮胎。木胎漆器的制作,主要有斫制、挖制和雕刻三种方法,以斫制为主,挖制次之,雕刻最少。三种制法并非截然分开,有许多器物以一种制法为主,辅以其它制法。例如豆和盖豆(图 175)均以挖制为主,而豆把、座又辅以斫制,盖豆的两耳与盖又是雕刻而成的。有些器物系整木制作,如筒形杯、盘鹿、梅花鹿等,因而整器显得厚重;有些较大型的器物,如案(图 182)、俎,以及墓主的内棺(图 194)、陪葬棺等,是分别制作构件,然后以榫卯相接而成的;还有些器物,系分别

制作构件,然后胶合而成,如鸳鸯盒的器身,即由两个半边木胎胶合而成。由于墓主为诸侯国国君,等级很高,因此,这批漆器选材考究、制作精工。值得特别提出的是,墓主人的铜木结构的外棺(图 193),是我国迄今所见年代最早、结构十分复杂、器形最大、重量最重、与金工相结合的一件特大型漆器。

三 美观实用的造型

美观与实用的有机统一,是曾侯乙墓漆器造型的鲜明艺术特色。雕刻成各种动物形状的漆器,形象逼真,件件皆为精雕细琢的艺术品。如梅花鹿(图 192),平首俯卧,前肢跪地,后肢弯曲,头上插一对真鹿角,全身满饰梅花纹样,形象十分生动。盘鹿(图 191)反首蜷卧,头上亦插两支真鹿角,用极其简练的造型手法,表现出它憩静安祥的神态。此两鹿是目前所见我国最早的圆木雕。鸳鸯盒(图 190)为平首曲颈,双翅收合微向上翘,尾平伸,双足作蜷曲状,形态逼真,并在黑漆地上用红、黄色彩绘各种优美的花纹图案,更显得五彩缤纷。

仿照铜器、陶器的造型来制作漆器,是曾侯乙墓漆器造型的重要手法之一,不少器物是在仿铜、陶器的造型基础上,依据木胎漆器的特点加以变化制成的。例如漆盖豆(图 175),显然是仿自青铜盖豆,但豆盘外伸出的浮雕加彩绘花纹的两个对称附耳(图 177、178),却有别于铜盖豆,并用红、黄彩绘变形凤纹、菱形纹、网格纹和几何纹等繁丽花纹,显得光彩迷离。漆案(图 182)显然也是仿自青铜案,因木胎的制作比青铜的铸造简易,故式样变化较多,在案的面板上均雕刻龙纹、云纹等各种花纹(图 184),四腿雕成兽形或鸟形(图 183),立柱的上段作四方细腰形,而下段为八棱形,整器的造型充分发挥木雕漆绘的艺术特色,显得变化多样。

根据用途与器形的不同进行艺术加工,既讲实用又讲美观,是此墓漆器造型的一个重要特点。例如五件漆匱(衣箱)均作成长方形(图 186—189),容积较大,拱形的盖顶避免了造型的单调;器身与盖的两端四角各伸出有浅槽的把手,便于扣合后捆缚;盖顶的两侧各凸出半圆凹形饰件,显然是为搬运搁置抬扛用的;衣箱周身髹漆,四周及盖顶彩绘艳丽的花纹图案或寓意画(图 265—271),更增其美观。其设计颇具匠心。

一些用途相同或相似的漆器,造型却不雷同。例如同为饮酒或饮水用具的漆杯,除人们常见的椭圆形耳杯外,既有筒杯、单鋳筒杯、双耳筒杯之别,又有单鋳豆形杯、单鋳单耳豆形杯之分(图 179—181)。还有些虽然是同一器类,但用途不尽相同,其器皿造型也就不同。例如漆盒,又可细分为方笼格盒、方筒形盒、小方盒、罐形盒、衣箱形盒、鸳鸯盒、带足盒和“龟”形盒等,造型千姿百态,并加饰各种彩绘花纹,更是琳琅满目,可见匠师设计之巧妙。

综观曾侯乙墓漆器的器皿造型,虽然有些器形并不对称和规整,但绝大多数是比较讲究造型的规整和对称的,常见的整体形态有圆形、椭圆形和长方形等,一般容积都较大,在造型结构的形式美方面,比其它形制的器皿造型更容易权衡比例曲直对比的艺术效果。可见,这批漆器的器皿造型,体现了实用性与艺术性相结合的法则与制作规律;而且善于用多种颜色描绘花纹,比其它质料的器皿造型更显得辉煌华丽,光彩耀目。

四 绚丽多彩的纹饰

漆绘花纹图案的优美绚丽,是曾侯乙墓漆器的重要艺术特色。其装饰纹样,主要有动物纹样、自然景象纹样、几何纹样、神话传说和社会生活场景画等四类。它们是在继承和发展商周漆器和青铜器装饰纹样的基础上,结合器皿造型的特点,取材于自然界和社会生活,进行艺术创造所形成的题材丰富多彩,纹饰色彩绚丽的艺术珍品。

动物纹样是此墓漆器的主要装饰纹样,有单独出现的,也有与其它纹样构成图案的,其种类主要有龙、蛇、虎、鹿和凤凰、鸾鸟等飞禽走兽,以及变形鸟头纹、羽毛纹、鳞纹、蟠螭纹等等。其形态多姿多彩,同一种纹样,在同一器皿上或者在不同器皿上,变化万千,绝不完全相同。例如龙纹,就有双首龙、单首双身龙、人首双身龙、三首龙、四首龙、人首四身龙、鸟首龙、鸟龙共身,还有翼龙、青龙等十多种不同的形态。又如在马冑图案花纹中(图 286),同一器上所绘怪兽作鸟嘴,大耳长喙,身上满饰斑纹,长尾上翘或下垂。兽体有大、小之不同,形态有动、静之异。即使是基本相同的装饰纹样,经过匠师的巧妙运笔,也使它多有变异。例如内棺挡板上的鸟,动态也互异,或站或走,或作振翅欲飞之状。因此,虽

然都系动物纹样,却并非千篇一律,而是千姿百态,变幻无穷,显示了漆器的高度装饰艺术水平。

自然景象纹样主要有云纹、卷云纹、云雷纹、三角形雷纹、绹纹等等。一般只是与其它纹样组合成图案,往往不作为独立的装饰纹样。但匠师在描绘这类纹样时,亦注重变化。同一种纹样,表现手法也不完全相同。例如绹纹,在许多器皿上较为繁复,而在另一些器物如衣箱的盖、单耳筒形杯的把上,绹纹就较为简练粗犷。

以点、线、面组成的几何图案纹样,主要有圆点纹、点纹、菱形纹、三角形纹、网纹、圆卷纹、圆涡纹等等。虽然这类装饰纹样较为简洁,但其构图方式也是千差万别的。一般都与其它纹样相配构成图案,起着衬托其它纹样的作用。

神话传说和社会生活场景的寓意画或装饰画,是曾侯乙墓漆器在绘画艺术上的重要成就。例如内棺上执戟神人神兽画(图 277—279),五弦琴上的操蛇神人画(图 275),漆匱上的后羿弋射图(图 270、271),鸳鸯盒两侧撞钟击磬图(图 272)、击鼓舞蹈图(图 273),都具有很高的艺术价值。详见本书专论《漆画图象考》,此不赘述。

五 装饰纹样的结构与表现手法

此墓漆器装饰纹样的组合结构,主要有适合纹样、独立纹样和连续纹样三种构图方法。适合纹样的构图方法应用很少,仅在梅花鹿与鸳鸯盒上见到。独立纹样的构图方法应用也不多,只在一些器皿的中心位置或某一面上描绘,大多为动物纹样。连续纹样有二方连续和四方连续两种。二方连续有边缘连续和带状连续两类,并以带状连续纹样较常见,四方连续纹样较少见。构图方法都是随器皿造型与纹样内容紧密结合的,纹样的部位有其特点,在对称中有变化,变化中又有规律,从而达到最佳的装饰艺术效果。

漆器的装饰手法,依据器皿造型与纹样内容的不同,主要采用写实与夸张变形两种。直接摹拟自然界的各种动物和人类社会生活的写实装饰手法,应用较少。运用夸张变形的装饰手法较多,目的是为了突出主要而有意义的部分,以加强装饰纹样的艺术效果。例如内棺上龙、蛇等相互蟠缠的装饰纹样,为了使其在同一平面上呈现出有厚度的多层感,匠师采用了平宽的线穿插切割相结合画法。

此墓漆器的用色,主要有红、黑、黄和金色等 4 种,以红、黑色最多,黄色次之。没有花纹的漆器,以黑色最多,其次为红色,绘有装饰纹样的漆器,多以黑漆为地,并以红、黄色(或金色)彩绘花纹为最多,只用红色描绘花纹的也不少。漆器的底色与纹样配色相间和谐,讲究对比色的运用,使装饰纹样显得强烈、明快、优美。如五弦琴、盖豆、鸳鸯盒以及内、外棺,在黑漆地上用红、黄等色彩描绘花纹,使之五光十色,光彩夺目。

综观此墓漆器装饰艺术,无论是丰富多彩的纹样与灵活多变的组合结构,还是巧妙的装饰手法与各种色彩的配合运用,都充分说明它是我国漆绘艺术的瑰宝。

春秋战国时期的楚国漆器,是丰富多采的、独具特色的楚文化中一颗灿烂的明珠。它不仅在当时各诸侯国中首屈一指,而且在中国古代文化史上占有重要的地位。曾侯乙墓保存完好的漆器,以其种类繁、数量多、器形大、制作精、造型与花纹美观等,为目前已发现的战国早期楚国漆器所不及。以楚、曾漆器比较分析,两者在制作工艺、器皿造型、纹样内容、构图方法、色彩运用等方面,虽不尽相同,但是仍然可以清楚看出,曾侯乙墓漆器受到楚国漆器的较深刻影响。总之,曾侯乙墓发现的大量珍贵漆器,完全可与楚国漆器相媲美而毫不逊色,两者各有所长而又相映增辉。

(陈振裕 湖北省文物考古研究所 研究员)

兵器·车马器

陈善钰

曾侯乙墓出土了一批为数众多的兵器、车马器,且有专门记载用于葬仪的车马兵甲的竹简(遣策)同出,这在我国东周考古发掘中是罕见的。为我们研究先秦兵器史和战争史提供了宝贵的实物资料。

兵器、车马器主要出自北室,分层陈放,宛如一座古代兵器宝库。兵器种类有戈、矛、戟、殳、晋投、弓、箭镞、盾等共计4000多件。是历年来考古发掘一墓所出数量最多,品种最全的一次。镞分三棱形、双翼形、方锥形、圆锥形四种形态,17种不同样式(图218)。不少箭镞还装在完整的箭杆上,全长67至71厘米,成捆放置,每捆50支,与竹简所载“𠄎、箛五乘”(图313——二)(即一个箭箛装50支箭)相符。圆锥形镞数量很少,只出土20件,完整有杆的16支,镞呈葫芦状圆锥形,镞身似一带盖的小圆瓶,盖作圆尖顶,无锋刃(图218下右三),只能撞击,无杀伤力,可能为习射的“志矢”。三棱形镞数量最多,且多有倒刺。此前有三倒刺、六倒刺者出土,曾侯乙墓中九倒刺镞是过去极少见的,一经射入人体,就不易拔出,具有极大杀伤力。此墓所见箭镞从一个侧面反映出战国时期战争的频繁和加剧。

出土的66件铜戈中,有铭记者48件,占总数的72.72%,铭文有“曾侯乙之走戈”、“曾侯乙之用戈”“曾侯郎午時”等。特别引人注目的是一件有铭的“曾侯乙之寝戈”(图204)。《左传》襄公二十八年记卢蒲癸和王何为庆舍之臣,“二人皆嬖,使执寝戈而先后之”。可见寝戈一般为亲信侍从所执持。此寝戈出自东室主棺旁,为此说提供了佐证。

出土的戟共30柄,全为长秘。双戈无刺者18柄,三戈无刺者9柄,三戈带刺者3柄,连秘长3.2米至3.4米,竹简记载多置于车上,显然是战车兵器。它的功能是多样的,戟刺可直刺,援刃可推击,援锋可啄击,援的下刃可钩斫,是一种杀伤力很强的武器,也是车战中不可缺少的重要格斗兵器。对于戟的形制,历代考据学家众说纷云。有认为戈矛结合才是戟^①,其主要特点在于“刺”。曾侯乙墓出土的戟,多数不带刺,是否不带刺就不是戟呢?否,其一,此墓30柄戟中有13件直铭为戟,有三戈者亦有两戈者,多数不带刺。简文凡记载戟,都注明为“二果”或“三果”,“果”与“戈”古音相近,大概当时人为了区别于一般的戈,故把戟上的戈称为“果”^②。其次此墓内棺漆画,门的两旁均有持双戈戟的神兽武士,所绘双戈戟多数也是无刺的(图277—279)。再次,此墓一件三戈戟上的错金鸟篆铭文,其装饰性笔划有画成戟形的,亦有不带刺者(图299)。可证戟的主要特点不应是带不带刺,而在于是“枝兵”。《说文·戈部》:“戟,有枝兵也”。戈矛结合为枝兵,双戈或三戈结合也是枝兵。此墓多戈戟的出土,解决了长期以来这种古代兵器形制不清的问题,为我们研究古代戟的多种形制增添了新的实物资料。

出土殳7件,连秘长3.29米至3.4米,秘径2.6厘米至3.2厘米。殳首作三棱矛状,刃中部稍内收,下面接一个八棱形的箭,箭的顶部平,内中空,用以装秘,外饰浮雕的龙纹或刺球。有3件在殳一侧的刃上有铭文“曾侯郎之用殳”6字,字迹细若针刻(图210)。殳杆为八棱形积竹木秘,即木芯,外贴竹条,再用丝线绕成宽带状,然后髹漆。殳杆前端距殳首约50厘米,装一青铜浮雕龙形箍或刺球箍(图208),殳镞为牛角质,八棱形,无底。古文献中,殳是古代车战五兵之一,然“殳”是什么样,过去并不清

楚,这几件有自铭的殳出土,为我们揭开了这个谜。

晋殳共出土 14 件。连秘长约 3.2 米,秘径约 3 厘米。顶端装一圆形铜套,套顶有一半圆环钮,当为殳首(图 209),底端装有八棱形铜镞。秘为积竹木芯,上下基本等粗,上部多呈圆形,下部呈不规则的八棱形,也有的全秘呈圆形。简文所载殳有两种,一种称“殳”(图 313——一),一种称“晋殳”(图 313——二)。前者共 7 件,后者共 14 件。《诗·卫风·伯兮》:“伯也执殳,为王前驱”,毛传:“殳长丈二无刃”。《考工记·庐人》:“殳长寻有四尺……叁分其围,去一以为晋围,五分其晋围,去一以为首围”。郑玄注:“郑司农云:晋,谓矛戟下铜镞也,……玄谓,首,殳上镞也”。简文“晋”字当与《考工记》“晋”字义近。晋殳以有别于古之“锐殳”而言。依此,简文殳当指有刃之殳,首尾皆为铜套(镞)的无刃殳应为“晋殳”。与出土实物数量亦相符。至此,使我们彻底弄清了此两种殳的形制。

此墓出土的车马器共计 1127 件,包括车舆、伞、华盖、车害、马衔、马饰等。车害共 76 件。均出土于北室北部。有圆形、多棱形和矛状的。大多数铸有精美的纹饰,有旋涡纹、云纹、菱形纹、勾连云纹、联凤纹、龙纹、三角雷纹、梭形纹及辖首上的浮雕兽面纹等。其中有一件铸有铭文“君𨔵(广)𨔵(害)”三字(图 307),参照竹简记载知其为郢君所赠广车上的配件^③。特别是两件制作精美,造型别致,锋刃锐利的矛状车害尤为罕见。它与普通车害的区别是在外端附铸有矛,矛身末端略弯翘,刃部由五道弧纹组成,中脊起棱,锋尖,矛刃顺车害两边下延,直达于下缘,通长分别为 37 厘米与 41.4 厘米(图 220、219)。此类车害,过去曾有少量出土,如陕西户县宋村春秋秦墓曾出土一件,素面无纹饰,通长 16.2 厘米^④。这种矛状车害,有学者认为是用于“冲车”(即轊车,《说文》谓“陷阵车也”)上的^⑤,也有认为是“销车”(在车害部加刃,使这一部分有所穿销之车)上使用的^⑥。考虑到这种装有矛状车害的车,比一般战车要宽近一米,要想冲锋陷阵并不太容易,因此我认为可能是用于销车上给接近战车的敌方步兵以更多的杀伤。矛状车害的出现,是战争频繁的产物,是我国春秋战国时期出现的一种新的军事装备。

出土马饰共计 882 件。全部出于东室。皆青铜铸造,有方、圆两种形状,顶面均贴金箔,箔上大都压印花纹,主要有漩涡纹,四叶纹、涡云纹、绶纹和菱形几何纹等,说明曾国对马饰的装饰是很讲究的。

与兵器同出的还有人甲冑和马甲冑。经复原得知,每件人甲冑分冑、身、袖及裙四部分,由形状各异的 201 片甲片编缀而成。皮胎外髹黑漆或深褐色漆。更为可贵的是,每片甲片上都彩绘有精美的动物和图案花纹,色彩艳丽,线条流畅,是曾侯乙墓文物中的艺术珍品(图 285、286)。

《周礼·春官·巾车》:“大丧,饰遣车,遂厥之行之。(郑众注:“厥”当训“陈”)。及葬,执盖从车持旌。及墓,噓(呼)启关,陈车。”《车仆》:“大丧,厥革车”。(即包括广车在内的五种兵车,又称:“五戎”)。《夏官·司兵》:“大丧,厥五兵。”《校人》:“大丧,饰遣车之马,及葬,埋之”。这就是说王办理丧事时,要陈列大批车马兵器,用来护送灵柩入葬,并将一部分车马兵器从葬。此墓与兵器、车马器、甲冑同出于北室的 240 枚竹简,就是记载办理丧事时使用兵马车甲情况的“遣策”。可从一个侧面看到这一时期战争的某些情况,对于研究我国古代兵器史、战争史具有重要的学术价值。

车战,是自殷商以来我国古代战争的主要作战方式,古籍多有记载,考古发掘已见殷代木质战车和车上的武器装备,西周、春秋的战车及其武器装备发现的更多一些,使我们对殷周以来战车及车战的情况有所了解。此墓除出土大量车马兵甲实物外,遣策所载参加葬仪的有车 43 乘,马 205 匹,弓 37 件,矢 1100 件,戟 21 件,戈 44 件,殳 7 件,晋殳 9 件,人甲 64 幅,马甲 86 幅等等^⑦。并记明它们中除曾国自备的外,馈赠者有楚国的王、太子、令尹和一些封君(图 313),这些兵甲的材料有来自楚(楚甲)、吴(吴甲)、秦(秦弓)等国的^⑧(图 313——五、三)。显然,这是春秋战国时期诸侯割剧、战争频繁,各国都大力发展兵器生产的反映。

将竹简所记结合出土实物考察,不难看出,此时战车本身及车上装备的武器,较之殷商、西周有明显的演进与发展,如锋刃锐利的矛状车害,带圆刺球的殳,多戈的戟,多倒刺镞的大批出现;制作精工,刚柔并济的长杆兵器的广泛使用,都大大提高了车战的杀伤力。多种多样的人马甲冑和盾,增强了车战中护体防卫的能力。

竹简所载战车的名称已多达 20 余种,尤其可贵的是还向我们提供了一此有关当时战车队形方面的资料。如 120 号简说:“凡𨔵(广)车十𨔵(乘)又二𨔵(乘)”(图 313——四),对照有关简文,这十二乘车的名称可能是:乘广、少广、大旆、左旆二乘、右旆二乘、大殷、左殷二乘、右殷二乘^⑨。广车为古代战车的一种。车战必有一定的队列与阵式,根据战车本身的特点及在战场上的作用,通常采用横列阵式作战^⑩。120 号简所载给了我们一个十二乘广车的队列形象:乘广,《左传·宣公十二年》:“王(楚王)见右广,将从之乘,屈荡尸(阻止)之曰,君以此始,亦必以终,自是楚之乘广先左”。可见乘广当为主将

之车,在队列中必居中列之左。“少”在古籍中常为“辅佐”之意,《书·周官》:“立太师,太傅、太保、兹惟三公,……少师、少傅、少保曰三孤,贰公弘化。……”孔安国传:“孤,特也,言卑於公,尊於卿,……副贰三公。”楚国官制中,有少集尹、少工佐,分别为集尹、工佐之副职^⑩,依此,这里的“少广”可解释为副将之车,亦上引《左传》宣公十二年楚王始见右广之车,当与乘广并列而居右。“旆”和“殿”是相对的,杜预《左传》注云:“旆,先驱车也”(襄公二年),“大殿,后军”(襄公二十三年),《文选·东京赋》:“殿未出乎城阙,旆已返乎郊畛”,薛综注:“旆,前军;殿,后军”。依此可见,“旆”当为前驱之车,列乘广、少广之前,大殿居中,左右各为左旆二乘、右旆二乘;“殿”当为殿后之车,列乘广、少广之后,大殿居中,左右各为左殿二乘、右殿二乘。又竹简所载,各车皆装备有人甲冑三副,马甲四副,可知每车由三人四马驾驶;所配车上武器装备也很齐全,进攻性远射兵器有弓、矢、簇,格斗兵器有矛、戈、戟、殳,还有防卫用的甲和盾。综上可见,这一广车队列由12辆车、48匹马、36个乘员组成一个方阵,武器装备成龙配套,还有旌旗鸣鼓,一旦出征,实乃威武雄壮。据文献记载,每乘战车之后,还有固定数目的徒兵相随^⑪。不禁使我们想起屈原的不朽诗作《九歌·国殇》:“操吴戈兮被犀甲,车错毂兮短兵接”。(盾牌手里拿,身披犀牛甲。敌我车轮两交错,刀剑相砍杀。)^⑫“旆蔽日兮敌若云,矢交坠兮士争先”。(战旗一片遮了天,敌兵仿佛云连绵。你箭来,我箭往,恐后争先,谁也不相让。)^⑬“凌余阵兮躐余行,左骖殪兮右刃伤”。(阵势冲破乱了行,车上四马一死一受伤。)^⑭“埋两轮兮絏四马,援玉枹兮击鸣鼓”。(埋了两车轮,不解马头韁,撞得战鼓咚咚作响。)^⑮“带长剑兮挟秦弓,首身离兮心不惩”。(身首虽异地,敌忾永不变;依然拿着弯弓和宝剑。)^⑯结合此诗中这段车战的描绘,再看曾侯乙墓车马兵甲;两骖、两服,(服,指居中驾辕的马,两旁者称骖),兵车错毂,吴戈(盾)楚甲,旌旗鸣鼓,长剑(泛指长杆兵器)秦弓,簇矢箭簳。当年激烈的车战,历历在目。

我国自夏代进入阶级社会以来,屡有战争,社会生产技术的各项成就,几乎无不在兵器制造上反映出来。如青铜,除用于礼乐器、用器外,亦大量用于兵器。春秋战国时代战争的频繁和加剧,在一定意义上促进了古代兵器的演进和冶炼制造技术的高度发展。曾侯乙墓出土的兵器,车马器,可窥见中国古代兵器科学技术璀璨光辉的成就。

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注:

①郭沫若:《说戟》载《殷周铭文研究》人民出版社,1954年。

②、⑧裘锡圭、李家浩:《曾侯乙墓竹简释文与考释》、《曾侯乙墓》附录一,注29,文物出版社,1989年。

③天虹:《曾侯乙墓出土车马器字补正》,载《江汉考古》1991年第1期。

④陕西文管会:《陕西户县宋村春秋秦墓发掘简报》,载《文物》1975年第10期。

⑤彭邦炯:《带矛车马与古代冲车》,载《考古与文物》1984年第1期。

⑥孙机:《有刃车马与多戈戟》,载《文物》1980年第12期。

⑦竹简所记数字与出土实物不尽相符:这是因为,一、简有残缺,统计自不很精确;二、葬仪车马兵甲,不一定全部入葬;三、入葬者不都埋在墓椁内,墓坑外常有车马坑,此墓现场因施工遭破坏,墓坑附近曾有车马兵器发现,但未经发掘,详情不甚清楚。

⑨湖北省博物馆:《曾侯乙墓》第三章第八节《竹简》(P.458),文物出版社,1989年。

⑩、⑫杨泓:《战车与车战》,载《中国古代兵器论丛》,文物出版社,1985年。

⑬何琳仪:《长沙铜量铭文补释》,载《江汉考古》1988年第4期;罗运环:《古文字资料所见楚国官制研究》,载《楚文化研究论集》第二集,湖北人民出版社,1991年。

⑭《国殇》今译依郭沫若先生的译文,见郭沫若《屈原赋今译》,人民文学出版社,1953年。

金器·玉器

李 苓

曾侯乙墓出土的金器、玉器、料器等共 600 余件,品类多达 30 余种。绝大部分出自墓主的内棺,遍布墓主的全身。诚所谓“诸侯死者,虚车(库)府,然后金玉珠玕比乎身。”(墨子:《节葬》)。

金器的种类有盞、匕、杯、带钩等,经科学检测,它们的含金量均在 85% 以上,有的高达 93.6%。金盞一件(图 233),重 2156 克,是迄今所见我国先秦金器中的最重一例。考古发现证明,我国的黄金制品可上溯到商代(公元前 16 世纪——11 世纪),但数量少,且多为饰件(如金叶片、金箔、金丝制品及金皮卷制的杖等),未见容器。直到两周之际,金质容器仍较罕见。这与黄金为稀有金属,来之不易直接相关。靠偶然得到的或是淘砂金所得天然金熔解加工,要制作重达 2000 克以上的金盞,决非易事。此墓出土黄金制品共重 8430 克,显然,没有一定规模的黄金开采和一定水平的黄金冶铸技术是难以办到的。

金盞的造型颇具特色,是典型的仿铜金器。在距曾侯乙墓不远的随县城郊义地岗,1976 年曾出土一件春秋晚期自铭为“盞”的铜器^①,此基金盞的造型与之酷似,圆形、平底三足,扁体有盖,盖顶有以 4 个支柱托起的环形提手,盖口沿有 3 个等距的外卡,腹上部设有两个对称的环形耳,三足做成倒立的风首,造型高雅别致。虽埋藏地下 2400 余年,至今仍色泽如新,金光闪闪,加上盞盖上和盞口沿下成圈纠结的蟠螭纹、绶纹、云雷纹,更显得格外美观。盞内置一金匕(图 233),匕身透雕镂空,中心镂一圆孔,外围有相对两龙环抱,恰似二龙戏珠,刻镂工艺不凡。金带钩 4 件(图 235),是这批金器中的小巧者,其造型采用仿生写实手法,塑成鹅首形,曲颈扁喙,维妙维肖。金箔(图 236)与金弹簧(图 237)亦有很高的艺术价值和科学价值。前者薄如纸,压印花纹繁多,甚是精美,很多车马饰与甲胄片上多用此装饰,既显其华贵,又增其美观;后者是先将黄金抽成直径为 0.2 毫米的金丝,再卷曲成有一定韧性的弹簧,此亦为过去少见,说明当时抽丝制簧技艺已达很高水平。

曾侯乙墓玉器种类繁多,按其用途可分为佩饰、葬玉和其它玉器三大类:佩饰类既是生前用于佩带的玉饰,有些还是礼器,也可用于随葬,主要有璧、环、璜、玦、琮、方觚、挂饰、珮、剑,还有琢成环管状或人形等的串饰;葬玉是专门用来随葬而置于死者口中或其他部位的玉器,目的在于保护死者尸体,即东晋人葛洪(公元 284——364 年)在《抱朴子》中所云“金玉在九窍,则死者为之不朽”的意思,葬玉类主要有玉琰(皆琢成牛、羊、猪、狗、鸭、鱼等形状)、口塞、半琮、握、玉片、璞料等;其它玉器主要有玉梳、玉鞞,为实用品。

玉器的琢制是一项艰苦的劳作,需要经过选料、开料、造型、琢纹、抛光及钻孔镂空和难度较大的分雕连接等工艺才能做成。此墓玉器,首先在选料用料上,做到了因材施艺,即根据玉料的外形,设计切合题材的器物,包括利用残损玉器和边角余料进行加工。如扁平体的璧、璜、玦、珮等往往成双成对出现,显然系同一块玉料剖开制成;立方体的玉琮系择方形玉料刳制;器物较小的玉串饰、玉人、玉管、玉琰等,多系以边角余料加工。其所以如此,是与原料往往多产自边陲有关。玉料再好,也难免有瑕疵。

我国自殷商以来传统的巧用玉料颜色的“俏色”工艺在此墓玉器中得到了较好的运用,往往将其疵瑕杂色巧妙地安排在物件的特殊部位,使之浑然一体,甚是美观。

曾侯乙墓玉器的艺术造型独具特色。形体大致可以分为两类:一类为扁平体透雕或浮雕,一类为立体圆雕,以前者居多,主要为佩饰,也有少量用具和其他品种;后一类相对较少,主要系葬玉,也有一些礼玉或其他。

扁平体玉雕,整体呈扁平状,一般系在厚 0.4——0.8 厘米(最厚达 1 厘米,最薄仅 0.1 厘米)的玉片上加工造型。外轮廓多数呈圆弧形,少数呈长方形。圆弧形的除呈完整同心圆的璧、瑗、环、玦等佩饰外,其余多为同心圆的一部分(或大半个圆、或半圆、或三分之一圆),即外缘凸张,内缘凹曲,呈扇面形,然后在其上加工出形态各异的璜、佩等饰物。外轮廓的总体圆弧,使此墓众多佩饰组合在一起,给人以和谐协调的印象,采用不同镂、琢、刻、雕构成互异的器形和态势,又使人倍觉丰富多姿。呈长方形者,除个别器物如梳、端刃器(刀)单体呈长方形以外,其余皆由多块玉料分别雕琢后组装而成,更显出纷繁奇特的情趣。如玉剑(图 241),首、茎、格、鞘、秘分别各为一节,其间以 7 块金属小片联缀成一个整体,剑首外端呈圆弧形,其镂空雕琢酷似一肥头大耳的犬首,整体呈长方条状,造型显系仿自带鞘铜剑而又别具一格,与此墓编钟架铜人武上身上所佩带鞘铜剑形制相近,过去未曾见过。不只是一件难得的玉雕艺术珍品,对于研究我国古剑的形制也提供了十分珍贵的实物材料。

造型所摄取的题材十分广泛,人与飞禽走兽以及多种多样的几何形状皆有。雕琢的动物形象,多采用正侧面剪影手法,即抓住所描绘对象的主要特征,用娴熟而准确的外轮廓线,勾勒出生动的艺术形象,其轮廓有取动物的整体来勾勒者,也有取其局部勾勒者。摄取的对象有龙、虎、犬、鱼、鸟、凤等,龙占绝大多数,单独成器者,既有蟠卷为一团的龙,也有呈腾跃状的龙,由双龙或多龙塑造成的器物,更是千姿百态。一对谷纹卷龙玉佩(图 242),在厚仅 0.6 厘米的弧形玉片上,作者把想象中龙的腾跃姿势:俯首屈颈,尾上翘,前爪提起,后爪蹬地,正跃然而起的瞬间姿态镂空勾勒出来,活灵活现,给人以强烈的艺术感染。其他如蟠龙佩、虎形佩、鸟形佩、鱼形佩、双龙璧等,其剪影手法也大体有类似的艺术效果。

历来玉器的造型,因材施艺,普遍是一坯一器,即用一块玉料制作一件固定的玉器。而此墓扁平体玉雕中却出现了多件由多块玉料多层套雕,然后编缀在一起的组合活动玉器。除前述虽系分雕联缀,但不能折卷的玉剑外,十六节龙凤挂饰(图 240)、四节龙凤佩(图 245)、金镂玉璜(图 251),皆能活动折卷,造型新颖,构思奇特,设计灵巧。如十六节龙凤挂饰,整体呈长带形,长 48 厘米、宽 8.3 厘米、厚 0.5 厘米,采用 5 块玉料,分别套雕成可以活动折卷的若干节,然后再用 3 个活环和一根玉销钉将五者联成一串,构成 16 节皆可活动折卷的整体。全器共透雕、平(浮)雕、阴刻出 37 条龙、10 条蛇、7 只凤,它们汇集一起又构成一条长龙,局部与整体和谐统一,相映成趣。其设计之巧妙,制作之精细,不愧为先秦玉雕艺术的珍品,迄今仅此一例。金镂玉璜,用三道金丝将一大一小两块双面刻纹的璜缀联在一起,构成一个半圆形的璜,是目前我国发现的最早金镂玉器,西汉时期金镂玉衣的制作方法,应即来源于此。

立体圆雕作品是在三度空间里来塑造形象的,能从多方面多层次给人以美的享受。所描绘的对象,多取动物的整体形象,且富于动态。如狗作后倾状站立,前肢微内屈,臀高于肩,抬头张嘴,一副昂首吠叫,咄咄逼人的姿态,栩栩如生;牛、羊、猪憨态可掬(图 263,264);鸭或引颈平伸或翘首以待,觅食与观望的神态一目了然。也有的仅取某一局部来描绘者,如鹅首形带钩(图 257),截取鹅之颈与首;圆雕玉龙佩(图 247),取其首与尾,简化其身;人形玉饰(图 254),取首与躯,省略其手足。不过,其细微之处颇耐人寻味,如人形饰为双面人,即在人的头部两面各刻画出眉、眼、嘴。由于刻画的脸相不同,有学者认为系俗称的“阴阳人”,与殷墟妇好墓两面雕刻男女裸体象玉人相类,可能与古代男女媾巫的形象有关^②。

此墓还有其他类型的立体圆雕作品,如玉琮、玉半琮、玉璜、玉方觚、玉珠、玉管等,也都各有其艺术特色。兽面纹玉琮,在高 5.4 厘米、直径 5.5 厘米的圆柱形玉料上,挖制成内圆外方,上下有“射”的琮,外缘的四个面上以极其精细的线条,阴刻出飞龙舞凤组成的兽面图案(图 249),加以玉料本身的斑斓色彩与之相配,甚是美观。

曾侯乙墓玉雕纹饰的题材有龙、凤、蛇、虎及云纹、谷纹等,其雕刻技法有透雕、浮雕、阴刻多种。花纹图案的布局讲究对称,复杂者如十六节龙凤挂饰,简单者如浅刻的璧、玦、璜,细察其花纹布局,无不下上相合,左右对称。最典型的是四节龙凤佩(图 245),该佩长 9.5 厘米、宽 7.2 厘米、厚 0.4 厘米,用

一块玉料套雕成不可分离的四节,再透雕出环与龙,其工艺与十六节龙凤挂饰如出一辙。全器共雕刻出7条龙、4只凤、4条蛇,其中一龙居中,左右分上、中、下各三对对称的龙,凤、蛇亦分上下各二,左右对称,布局严谨,线条细若发丝,亦属不可多得的艺术珍品。

所塑造动物,形神兼备。在以圆雕、透雕的技法造型,使动物形似的同时,再加刻线条,勾勒动物的细部,以求其神似。单龙佩、双龙佩及由多龙组成的佩饰上,绝大多数有加刻的线条,刻划出龙的角、嘴、眼、须、爪、鳞片或填刻云纹等,以深化题材的神韵。又如虎形佩(图260),以穿孔表现虎嘴与卷尾,其身上一面为虎斑纹,另一面为凤鸟纹,将虎捕食前的匍匐张嘴以求一扑的神态,刻划得淋漓尽致。

刻划图案的线条十分细腻,使人见微知著。仍以十六节龙凤挂饰为例。在其第14、15两节上,均线刻出凤抓蛇的画面,凤鸟圆眼钩嘴,利爪紧抓一蛇,作啄食状,而蛇则惊恐挣扎。整个画面虽小,凤与蛇的细部如羽毛、鳞片及其神态却十分逼真,于极小的空间开掘出广阔的意境。

曾侯乙墓玉雕作品多数形体虽小,造型和纹饰却和谐统一,使这种以玉为质料,以雕刻为手段的特殊文化载体,具有极大艺术魅力。就我国古代玉雕发展史而言,先秦时期正处在所谓“组玉”阶段,其特点除了以多种佩饰组合作为服饰外,还增加了神秘感,由殷商时期强调写实性向抽象性转化。如以龙这种抽象动物为其造型和装饰的主要题材即其例。“分雕联缀”造型工艺的熟练运用,使较小的玉料也可用于制作较大较复杂的玉雕品,从而突破了琢玉受玉料大小的限制,使玉雕艺术开始进入一个全新的阶段。玉琀以牛、羊、猪、狗、鸭、鱼为题材,一反过去以蝉形制琀的传统,这一方面给考古研究者提出了新课题;另一方面,这批器小如豆的玉雕作品,对工艺美术界探索包括微雕在内的中国古代雕刻史提供了珍贵的实物。

除以上金、玉器外,此墓还出土了一些角器、骨器、琉璃珠、紫晶珠、料珠等小型装饰品,也都具有较高的艺术价值。曾侯乙基金器、玉器、料器,从一个侧面反映了当时社会生产和科学技术的发展水平,反映了人们审美意识的内涵,为我国古代文明增添了光彩。

(李 苓 湖北省博物馆 群众工作部 主任)

注:

①程欣人等:《古盞小议》、《江汉考古》1983年第1期。

②石志廉:《笔谈〈湖北随县曾侯乙墓出土文物展览〉》、《中国历史博物馆馆刊》1980年第2期。

漆画述略

唐刚卯

漆是一种优良的天然涂料,掺入不同颜料后呈色良好,色彩绚丽。中国古代将其用于装饰绘画,所独创的漆画艺术在中国美术史上占有重要地位。曾侯乙墓保存了大量战国早期的漆画作品,其数量之多、画幅之大、内容之广泛、想象力之丰富以及保存之完好,令人叹为观止。

以数量而论,曾侯乙墓漆木器中的绝大多数,包括棺、衣箱、豆、禁、鸳鸯盒、杯、桶、几、架以及卧鹿;乐器中的瑟、五弦琴、排箫、笙、篪、鼓、钟槌、磬槌、撞钟棒以及编钟架的铜人立柱与木横梁;兵器中的盾、甲冑等无不彩漆髹饰。其数量数不胜数,为中国先秦古墓发掘中前所未见。

以画幅而论,主棺呈长方体,由外棺与内棺套合而成。外棺长3.12米、宽2.1米、高2.19米,除底面外,五面作画面积约30平方米(图193);内棺长2.5米、宽1.25米、高1.32米,五面画幅约达13平方米(图194),是迄今所见先秦漆画中最大的两幅。此外,21具陪葬棺中,有20具彩绘图案,每具棺的画幅(顶、底未绘)均在4平方米左右。

曾侯乙墓漆画中大多数是图案装饰画,各种图案纹样丰富多彩,大致可以划分为动物纹、植物纹、几何纹及反映自然景象的纹样四大类。其中动物纹最为突出,以龙、凤纹居首,蛇纹、鸟纹、兽纹、虎纹、鹿纹、鱼纹等琳琅满目。龙是中国古代文明的象征,中华民族被称为龙的传人。《说文》:“龙,鳞虫之长,能幽能明、能细能巨、能短能长、春分而登天,秋分而潜渊。”在古人眼中,龙可以沟通黑夜与白昼(幽、明)、天与地(天、渊)、能够变化无穷(细、巨、短、长),因此,古人对龙非常尊崇。曾侯乙墓漆画中,仅内棺所绘的各种龙、蛇竟达753条之多,而且形态各异。《说文》:“凤,神鸟也”,“出于东方君子之国,翱翔四海之外,见则天下大安宁。”古人认为凤乃吉祥之鸟,也有各种神异变化。《楚辞》中有“魂乎归来,凤凰翔只”(《大招》),“驷玉虬以乘鸞(凤之别名)兮,溘埃风余上征”(《离骚》)之句,内棺漆画所绘之风可能属接引魂灵之风。古人还认为风与音乐有密切关系,《吕氏春秋》:“听凤凰之鸣,以别十二律”,乐器中的瑟与五弦琴上成组成行,排列齐整的风当属定律之风。

曾侯乙墓漆画中尤为珍贵的是反映社会生活或神话传说的寓意画。主要有内棺漆画(图194——199),衣箱上的《弋射图》(图270、271)、《逐日图》(图269)、鸳鸯盒上的《撞钟图》(图272)、《击鼓舞蹈图》(图273)。这些作品都处于各种装饰图案的中心或突出地位,所表现的内容具有明确的主题。而内棺漆画则更是一幅构图完整、主题明确、寓意颇深的绘画作品。这些漆画在先秦绘画中极为珍贵,本书《漆画图象考》已有专论,此不赘述。

壁画是中国传统的绘画形式之一,有着悠久的历史,辽西牛河梁红山文化距今5000年的女神庙壁画残块,是迄今我国考古发掘所见到的最早壁画实物^①。3000多年前的商代壁画,在安阳殷墟建筑遗址内亦有残件出土^②。在周代,壁画已经较为流行。《孔子家语》中曾说到孔子在周天子明堂之上“观乎明堂,睹四门墉,有尧舜之容,桀纣之像”。南方楚国,据王逸《楚辞章句》云:“楚有先王之庙及公卿祠堂、图画天地山川神灵,琦玮僂僂,及古贤圣怪物行事”,又说屈原被放逐期间曾参拜楚先王庙堂“仰见

图画……呵而问之”遂成《天问》之作。可知当时南方壁画的内容已十分广泛，其主要风格是“琦玮僂僂”，以奇伟怪异为特点，引人深思、遐想。但这些壁画大都已随着墙壁建筑的毁圯而荡然无存。

曾侯乙内棺，由棺盖与棺身组成。棺盖有一定弧度，类似于屋顶；在棺身足挡板上绘有田字形窗棂；在两侧板上绘有对开的格子门，而且门下户枢出斗清晰可见，整个内棺俨然如一座殿堂。由于窗棂与格子门是写实的，那么可以推测同幅画中门窗之间的绘画有较大的可能类似于当时的壁画，而且这幅作品中充满着“琦玮僂僂”的气氛，合于当时的风格。如果这种推测不错的话，那么这幅内棺漆画对研究先秦壁画有着重要的参考价值，至少可以窥见当年壁画的一些情况。

曾侯乙墓漆画中的另一类是书画结合形式的天文图。如最为著名的二十八宿图衣箱(图 265)，盖面中央朱书篆文“斗”字，围绕“斗”字依次书写二十八宿的古代名称；两侧绘青龙、白虎；挡板上绘云气纹、日纹、火纹、蟾蜍等。这种书画结合形式的绘画，丰富了中国古代绘画的表现手法，亦前所未见。

曾侯乙墓漆画的用色有着鲜明的艺术特点，虽然仅以红、黑、黄、三原色为主，但通过画师的巧妙运用，显得十分协调、层次分明，对比强烈。从漆画线条的勾勒，各种不同纹样的分区与组合，以及整幅作品的构思都可以看出曾国画师已有很高的造诣。

青铜纹饰以外的中国先秦绘画作品保存非常少，除信阳长台关 1 号墓春秋晚期彩漆锦瑟有一些残片外，能看到完整画面的仅有长沙陈家大山楚墓《人物龙凤帛画》、长沙子弹库楚墓《人物御龙帛画》与《缙书》、荆门包山楚墓《聘礼行迎图》彩漆奁画等，均属于楚国绘画作品。曾侯乙墓漆画从时间上早于上述信阳楚墓彩漆锦瑟残片外的其它楚画。将曾画与楚画比较，可以看到曾国后来虽属楚国的附庸，但在绘画艺术手法上仍保持了自身的一些特点。从内容上看，楚画中写实的人物占有重要地位，曾画中则神人怪兽占重要地位。从绘画风格上看，楚画中较趋于写实，而曾画中大都夸张、变形。在绘画透视上，虽然楚画与曾画都采用了传统的平面构图、散点透视方法，但曾画中对于无法避免的重叠、或在重叠中需要强调的部分，采用了有趣的、特别的处理方法。在《击鼓舞蹈图》中，武士(或神人)腰中的剑、建鼓的立柱；《撞钟图》中手持的撞钟棒都采用了留空，然后绘出属看不到的剑、鼓柱、钟棒的相应延续部分，以表现它们的全貌。这种特别的画法前所未见，是曾画的鲜明特点之一。

综上所述，曾侯乙墓漆画是中国先秦漆画艺术的宝藏。它为研究中国美术史提供了珍贵的资料。这批漆画出土之后，引起了中外学者的广泛关注。十余年来，对这批漆画的研究方兴未艾，并且涉及古代天文学、古文字学、远古神话、巫术、古代美学思想、古代礼仪制度等各个方面，目前许多问题仍在探讨之中。

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注：

①辽宁省文物考古研究所：《辽宁牛河梁红山文化“女神庙”与积石冢群发掘简报》，《文物》1986 年第 8 期。

②中国科学院考古研究所安阳发掘队：《1975 年安阳殷墟的新发现》，《考古》1976 年第 4 期。

漆画图象考

陈惠明

曾侯乙墓漆画绘制年代在战国早期,距今已 2400 多年,其篇幅恢宏,内涵丰富,形象谲诡,堪称旷世罕见。本文仅就其中漆匱、鸳鸯盒、内棺之部分漆画进行考释和论述。

一 漆匱上之宇宙天地、日月星火及神话图象

曾侯乙墓中有衣箱 5 件,其盖与身分别用整木剡凿而成,大小相近,长、宽、高为 70×47×40 厘米左右。4 件箱盖各刻有“匱”或“匱”字及“紫綰(锦)之衣”等字样,因知其器名“匱”,为盛衣之箱。箱上漆画所绘图象和所书文字皆与天文星象有关,其中一件绘北斗与二十八宿及四象,已有文章发表,论述其古天文学价值。此外,从漆画角度考释,仍有许多值得深入探讨的重要内容。

1、衣箱形制的涵义。

衣箱盖呈拱圆形,箱身作长方状,上画配套天文图象,显系曾人有意组成的“天象图谱”。《淮南子·天文训》:“天道曰圆,地道曰方,方者主幽,圆者主明。”简言之,古人认为天地为上圆下方、天圆地方。箱盖拱圆形且绘有北斗与星宿,其意为天。箱身近方形且绘有四象,以示东南西北四方,其意为地。

衣箱共有 5 件,“五”之数似非偶然。《灵枢·五乱》:“五行有序,四时有分。”箱数之为“五”似有木、火、土、金、水“五行”之意。由五行依次相生而成为五个季节:春、夏、长夏(六月)、秋、冬。其相互关联为:春木、夏火、长夏土、秋金、冬水。古人观测天象与农事紧密相联,因而成为春生、夏长、长夏化、秋收、冬藏,秩然不紊。

衣箱髹黑漆,朱色彩绘,仅用朱墨二色似有其特定涵义。周代已有阴阳之说,战国有所发展,古人认为阴阳演化为万物运动的规律,如天为明(阳),地为幽(阴),昼为阳,夜为阴,红色示阳(如日如火),黑色示阴(如地如夜)。以朱黑两色绘画天文图象,似示宇宙天地阴阳变化无穷。

2、二十八宿与四象。

有一衣箱盖面围绕“斗”字呈椭圆形排列二十八宿名称,左右绘有青龙白虎图象(图 265)。篆文“斗”字处于中央,以示北斗星座,古代观测天象,北斗星有极为重要的依据作用。《史记·天官书》:“斗为帝车,运于中央,临制四乡。分阴阳,建四时,均五行,移节度,定诸纪,皆系于斗。”以北斗作为观测星象的标准星座,据此测定星移斗转之方位,确定季节更迭、农耕时令,是中国创立二十八宿体系的特点。

古代将二十八宿分为四组,每组七宿,四组以四种物象(龙、虎、雀、龟蛇)为象征,称为“四象”,古称“四宫”。后将四象与东、南、西、北的四方相联,又与青、朱、白、黑的四色相联。综合而言,即为东宫青龙,南宫朱雀,西宫白虎,北宫玄武(龟蛇)^①。北斗东面所绘龙的图象以示东宫青龙,与龙对称的西

面绘有虎的图象以示西宫白虎。

此箱身南侧边端有一“𪛗”形符号(图 268),与甲骨文“𪛗”(鸟)字及篆文“𪛗”(鸟)字相近,似为朱雀。与朱雀相配画有 7 个圆点符号,意为南宫七宿的中心宿:星宿(即七星)是由 7 颗星组成。《尚书·尧典》:“日中,星鸟,以殷仲春。”孔安国传:“鸟,南方朱鸟七宿。”可见此符号可释为南宫朱雀。

与朱雀相对应的箱身北面,全髹黑漆而无图象,其用意在于表示当能见到青龙、白虎、朱雀三象时,玄武处于地平线以下,看不见北宫星宿,故呈漆黑一片^②。又玄武为黑色,虽无龟蛇图象,却概括表示北宫玄武。如此以图象、符号、色彩巧妙表现天象,是古人长期观察研究天象的结果。

3、日、火、月符号。

绘有北斗的箱身东侧面,画有“☼”形符号。甲骨文将日字写作“☼”或“𠄎”,篆文演变为“日”,箱画上“☼”符号是依据象形文字变形而成的“日”字。甲骨文中火字写作“火”,与箱画上“☼”符号外形酷似,即日的符号也将火的符号包含其中。“☼”符号是“日”与“火”的综合图象,古人常以火喻日,认为太阳是天上之火。《风俗通义·三皇》:“火,太阳也。”《论衡·说日篇》:“夫日者,天之火也。”由此可见,日与火不可分割,远古人在生存斗争中所积累的经验,认为人类有赖于日和火才得以生存、繁衍和发展。因此“☼”形符号将日与火的两种涵义和两种象形综合为一,表现了人类依赖于火与日的双重意义,这是曾侯乙墓漆画以单个抽象形象表达多层涵义的独特之处。

与日符号对称的箱身西侧,画有以卷曲线组成类似蛤蟆的图案,极似蟾蜍,蟾蜍亦称灵蟾,表示月。《淮南子·精神训》:“日中有踞乌,而月中有蟾蜍。”传说中谓月有盈有亏,明晦圆缺“乃蟾所主”。前文已述日、火之重要,月亦有其重要作用。《说文·月部》称月为大阴之精,《礼记·礼运》:“以星为纪,月以为量。”即天之运行,每三十日为一月。《马王堆汉墓帛书·经法·四度》:“日月星辰之期,四时之度,(动静)之立(位),内外之处,天之稽也。”日月图象配置衣箱两侧与众星宿呼应,有“日月经天”之意。

4、房星天驷。

刻有“狄匱”二字箱盖(图 187),绘有相互对称四匹马,回首反顾,卷鬃飘逸,奋蹄腾飞,造型抽象。此四马应即“驷”,可释为天马房四星。《尔雅·释天》:“天驷,房也;大辰,房、心、尾也。”郭璞注:“龙为天马,故房四星谓之天驷。”亦作天龙,属苍龙七宿之第四宿。韦昭云:“房星晨正而农事起焉,故谓之农祥。”另一衣箱上写“𠄎歲之四(驷)”(图 303),古人认为这一星宿主司农事,如将图象与文字连贯而言,其意为祈求驷星高照,农祥“兴岁”,以致“往(经)天眷(常)和”(图 303)、四时昌顺、五谷丰登。

5、大气阴阳。

箱画中还有不少神秘符号,似是古人对天体的认识用象形符号所作的图示。《说文解字·叙》:“二曰象形,象形者,画成其物,随体诂诂,日月是也。”中国古之象形文字,是以象征性符号,用线条描摹物体形象的造字方法。箱画中天象符号,亦采用此法以象形符号表示天地宇宙之物象。除前述日、月、星、火符号图象之外,在几件衣箱上有一种“☯”或“☷”形符号(图 188),有文章称为“蘑菇状云纹”,但未见考释。此符号成组排列状似装饰图案纹样,易被人忽视其涵义,我认为是大气阴阳的符号。《说文·气部》:“气,云气也。”《黄帝内经·素问·天元纪》:“在天为气,在地成形,形气相感而化生万物矣。”《内经》称宇宙为“太虚”,大气是太虚本源,能统摄天地万物,复始运行,使四时变化。大气变化作用于地,以致形气相感,万物生化不息。故云:“动静相召,上下相临,阴阳相错而变由生也。”(《内经》)

《素问·阴阳应象》:“阴阳者,天地之道也。”将阴阳变化的自然规律称之为“道”,其中含有古老朴素辩证法的哲理。大气可分二类,即阴气和阳气。箱画中大气符号排列成行,代表气的凝聚。大气符号上(☯)下(☷)交错代表气的升降变化,即阴气阳气相交运动的象征。《素问·六微旨大论》:“天气下降、气流于地,地气上升、气腾于天。故高下相召,升降相因,而变作矣。”大气环流变化是气候变化主因,其冷暖气流交会,阴阳二气升降变化,导致云团生消,电闪雷鸣,起风下雨,降霜落雪的气象变化。


“气”字甲骨文写作“𠄎”字,至周代上划弯曲作“𠄎”,下划弯曲作“𠄎”,金文将气字完整写作“𠄎”。我理解上端线的指向以示气之上升;下端线的指向以示气之下降,如此气字是古人对大气变化规律认识逐步深化的结果,与箱画中大气符号时升时降有异曲同工之妙,也同样是用象形符号表示阴阳二气的升降运动。


衣箱上画有如此众多且系统完整的天文图象,我推测事葬者可能将观天或祭天殿宇中所绘天象

壁画移植于葬品衣箱之上,意在引魂升天,却给后世留下公元前5世纪中极为珍贵的古天文学图象。

6、与日月相关的神话。

伏羲,女娲。刻有“紫衿之衣”的箱盖边端(图188),画有相互缠绕的人面蛇身形象(图270、271),类似远古神话中伏羲、女娲。《太平御览》引《皇王世纪》:“太昊帝庖羲氏,风姓也,蛇身人首,有圣德。”《山海经·大荒西经》:“女娲之肠化为神,处栗广之野。”郭璞注:“女娲古神女而帝者,人面蛇身,一日中七十变。”古墓葬中常见画有伏羲、女娲,尤以汉画像砖为多,并与日月联系,以伏羲为日神,以女娲为月神。如四川出土的东汉画像砖,有人形蛇身之伏羲手托日,蛇身人首之女娲手托月。古称月为“太阴”,称日为“太阳”,箱画上天文图象中穿插以上神话,似有“日月合璧”、阴阳交会之涵义,传说中伏羲、女娲为主宰日月、繁育人类之先祖,其意在此。

后羿上射十日,下杀獬豸。同上一箱盖,绘有上下两排对称之树,树上画有“”形符号,树端各有鸟兽形象,地面上两处有弋射者。对此,有学者考释为“后羿射日、射月”^③。

《淮南子·本经训》:“逮至尧之时,十日并出,焦禾稼,杀草木,而民无食……。尧乃使羿,上射十日。”《山海经·海外东经》:“汤谷上有扶桑,十日所浴。”郭璞注:“尧乃令羿射十日,中其九日,日中乌尽死。”箱画所绘扶桑树端站立之鸟为日中乌,“”形符号代表“日”,即由日中乌变化而成日的符号栖于树上,十日分别轮值,烈日当空,灼焦禾稼,民不聊生。后羿仰天控弦,张弓射乌,以一只日中乌“堕其羽翼”,概括表示射死九日,民以得生。

古人常将日与月相联,箱画一端画有“后羿除日害”,另一端似为“后羿除月害”。矮树上站立之兽,头身似虎,尾短似兔。《五经通义》:“月中有兔与蟾蜍。”王逸在《楚辞章句》中释“菟作兔”。《左传》:“楚人……谓虎如菟。”《说文》:“楚人谓虎为乌菟。”菟(音兔)与树上似虎似兔之兽相似,此兽似为食月之獬豸^④。即《淮南子》所云:下杀之獬豸,羿除大患,“万民皆喜”。

衣箱上在天象符号中结合神话图画,既反映自然对人类的威慑力,又体现借助神话人物寄托征服自然的愿望,将日月、神人融合其中,以表现天地阴阳、日月精华所包含的广袤深邃的内涵。

二 鸳鸯盒上集神禽乐舞为一体的乐舞图

木胎漆绘鸳鸯盒两侧有两幅绘画作品,我以为左侧可称为《击钟摇箏图》(图272),右侧为《击鼓乐舞图》(图273)。画面各7×4.2厘米,黑漆为底,朱漆描绘。已有文章称画中乐舞者为“乐人”、“鼓员”、“舞师”。我认为并非为具象之人,而是神禽和乐舞综合的形象,是神灵拟人化或人格化的神灵形象,反映曾人对神禽的崇拜,借助神禽寄寓吉祥愿望。

1、《击钟摇箏图》。

画中击钟者头似凤首,形态似人,可释为神灵鸾凤之化身。鸾凤为神禽,乃瑞应之鸟,有吉祥之兆。《广雅·释鸟》:“鸾鸟,凤皇属也。”《山海经·南山经》谓此鸟能“自歌自舞,见则天下安宁。”古人又以鸾凤借喻圣君贤臣,如《楚辞·九章·涉江》:“鸾鸟凤凰”,王逸注:“鸾鸟,俊鸟也,有圣君则来,无德则去,比兴贤臣难进易退也。”古人凡描写歌舞乐不离鸾凤,以示瑞祥,《说文·鸟部》:“鸾,亦神灵之精也,……鸣中五音,颂声作则至。”即为此意。

画中仅有钟与磬两种乐器,其金声玉振,称为“金奏”。古代八音,金居首位,石居其二,金指钟镛,石指玉磬,钟音宏亮,磬声清脆。画中有神禽击钟,虽未画击磬者,却概括表现磬呈摆动状,似曾敲击而震动,将静止画面产生画外之音,有“铿钟摇箏”(《楚辞·招魂》)之感。此图可释为:鸾为神灵之精,以人身着朱袍,凤首上仰,曲爪而跃,执棒击钟,鸣五音,喻颂圣君之德,喻赞天下安宁,这是曾人以神禽、“金奏”寄寓理想的概括性形象。

2、《击鼓乐舞图》。

画中有鸟首人身者击鼓和羽冠佩剑者合节而舞形象。古有“凤凰来仪”为大吉征兆之说,《史记·夏本纪》:“箫韶九成,凤凰来仪,百兽率舞,百官信谐。”所言凤凰,为百兽百禽之率舞者,先秦时期之《韶舞》以舞者饰凤凰为主舞,画中独舞似鸾凤主舞之意。《尚书·尧典》载有帝舜命夔典乐,制《韶》舞以祭社稷之神,祷求四海安泰。乐奏九遍称“九韶”,韶舞伴歌名《九歌》,《离骚》:“奏九歌而舞韶兮”,其意即此。《九歌》:“灵偃蹇兮姣服”(《东皇太乙》)。“灵连蜷兮既留”(《云中君》)。“偃蹇”即体态曲柔之舞姿,“连蜷”即迎神导引之舞姿,均为曲线律动和长袖舒展之舞蹈形态,与图中所绘舞者拂袖飘逸舞姿相似。《九歌·东皇太乙》:“抚长剑兮玉珥,璆锵鸣兮琳琅。”王逸注:“乃使灵巫常持好剑以辟邪,要

垂众佩而舞，鸣动五玉锵锵而和。”古代舞蹈配乐以鼓乐为主，画中佩剑者似跷足踏鼓点，抚剑佩玉，发出锵锵之声应律而舞。此图可释为以鸾凤神鸟主舞，奏以鼓乐，以喻凤凰来仪，瑞霭生祥、社稷昌华、国泰民安。

曾侯乙墓绘画图象的特色，是不受物象属性限制，而在单个形象中综合多种形象特征。如上述两幅画中形象，便是将神灵和瑞禽，祈求和理想赋予形象之中。这与写实绘画中画人则单一是人，画禽则单一是禽的写实性表现手法迥然不同。鸳鸯盒上绘画作品将复合性象征形象集于一画，融为一体，内蕴多重涵义，这不仅是曾人现实生活的再现，而且是曾人理想的体现，寥寥数笔，古拙神趣，是绘画艺术的高度概括。

三 内棺上描绘天地神灵琦玮谲诡的形象

曾侯乙墓内棺长 2.5 米、高 1.32 米、头挡宽 1.27 米、足挡宽 1.25 米。朱漆为底，以黑、金等色作画。内棺四个侧面画有庞杂的漆画，内容深奥谲诡，画幅气势恢宏，可谓描绘天界冥府，山川神灵形象的大型系列画。

1、驱邪逐鬼威慑镇墓的“傩”形象。

内棺左右两侧，画有人面兽形头饰者 8 个(图 278)和兽面长须头饰双角者 8 个(图 279)，均曲臂执戟，神态威严，分上下两排伫立于户牖两旁，似为古代驱邪逐鬼的“傩仪”形象。

《吕氏春秋·季冬》：“命有司大傩。”又：“国人傩，九门磔禴，以毕春气。”高诱注：“大傩，逐尽阴气为阳导也。”又：“命国人傩，索宫中区隅幽闇之处，击破大呼，驱逐不祥。”所言“傩”，即古人举行大傩仪式，头戴神兽面具，手执干戚，且舞且呼，以逐阴邪为阳导。内棺所画“傩”的形象，其意义与作用之一是为墓主人驱阴逐邪，导引阳气，以仙化升天。

“傩仪”又是驱邪逐鬼仪式。《周礼·夏官》：“方相氏，掌蒙熊皮，黄金四目，玄衣朱裳，持戈扬盾，率百隶而时难，以索室殴疫。大丧，先柩，及墓入壙，以戈击四隅，殴方良。”文中“难”即“傩”，“方良”即“魍魎”，为传说中食人厉鬼魍、魍、魍、魍。“大丧”即王侯之丧葬仪式。由此可见，棺画上 16 个神兽“傩”的形象，极似文献所载傩仪中方相氏与百隶形象。

王侯丧葬所进行之傩仪，柩入墓前，“傩”者入壙至墓穴，戈击四隅，以驱鬼邪。作为驱鬼仪式，时间有限，事葬者将傩神形象画于内棺两旁作固定形象，其意为延续“傩”之驱邪逐鬼作用。16 个“傩”之形象，神威凛凛、执戟分立于长方形户牖之旁，护卫墓主、镇守枢棺，辟除不祥，驱邪逐鬼，兼起镇墓作用。古代墓室内常置狰狞怪异之“镇墓神兽”，其作用在于驱邪。曾侯乙墓中傩仪形象执戟列队，气势威慑，其意义与作用，与“镇墓兽”相同而又胜于镇墓神兽。

2、灵魂与天界交往的中介物形象。

中国古代有“谓死如生”的观念，祈求死者灵魂升天，企望转化为另一种生命形态，在“天国”仍享受生前的荣华富贵。灵魂欲升入天国，需借助作为导引或驾御的鸾凤、苍龙、羽人等中介物。战国时期《人物御龙帛画》(长沙子弹库楚墓出土)，西汉“T”形《非衣(幡)帛画》(长沙马王堆汉墓出土)，均描绘有借助飞龙和翔凤作为灵魂与天交往的中介物，表现墓主人企望升入天国之愿望。

内棺西侧绘有四只鸟，凤首屈颈，龟身鳞纹，似鱼形之尾(图 283)。《广雅·释风》郭璞注：“五采而文”的“凤，鸡头、燕颌、蛇颈、龟背、鱼尾，雌曰凰，雄曰凤”。此文描述与内棺上之彩绘鸡头、蛇颈、龟身之鸾凤形象近似。《楚辞》中多以瑰丽语言，形容鸾凤作升天者遨游天国之导引。如《远游》：“凤凰翼其承旗兮，遇蓐收乎西皇。”《离骚》：“吾令凤鸟飞腾兮，继之以日夜。”依此，内棺西侧排列四鸟，可释为导引墓主人灵魂升天之中介物鸾凤，其状振翅欲飞，即将纵逸上腾、扶摇直上。

内棺两侧画有人面双角，羽身翎尾，人腿鸟爪、手执双戈戟，羽翅微展之羽仙四个(图 277)。《山海经·海外南经》：“羽民国……其为人长头，身生羽。”郭璞注：“画似仙人也。”《论衡·无形篇》：“图仙人之形，体生毛，臂变双翼，行于云，则年增矣，千岁不死。”马王堆汉墓出土的彩绘“非衣”帛画上绘引魂升天诸形象中也有一些羽仙，汉画像砖中多有羽仙助墓主升天图象，这些羽人或羽仙形象较为写实，而曾侯乙墓中羽仙更为奇异，不易一眼便确认其为羽仙。

商周时代已产生“天命”神灵观，古人信仰神灵崇拜，尊敬崇拜所信奉的超自然体，为之祈求并产生祀祭仪式，其信奉观念也反映在内棺漆画中。所谓“超自然体”，即不具备物质躯体，不为自然规律制约，具有超人力量，凡神灵都有此特征。古人之所以极重厚葬而“事死如事生”，是认为神居天国、鬼居

幽冥,死者虽葬入地,却借助棺上绘画形象,企望受天地四方神灵庇护,以求灵魂升天。

3、尚待深入考释的神秘谲诡形象。

内棺上画有龙首蛇躯、鸟首龙身、似兽非兽、龙兽结合的异禽神兽共 895 个(条)。其中以龙为主,有人首双身龙,双首龙蛇,乌龙共身,四首龙蛇等共计 413 条^⑤。

内棺头挡和足挡以及内棺两侧都分别有多幅组合画,画有繁缛庞杂,盘绕连接、变化莫测、深邃谲诡的绘画,仅头挡部分就可分解为 30 个单组画,足挡部分可分解为 21 个单组画^⑥。各单组画皆具独立内容,其怪异形象多系中国远古传说中拟人化的神灵,是虚拟、综合、夸张的形象,从中可窥见中国南方文化早期人神杂糅之貌和巫觋祀神之风。由于此文篇幅所限,这部分的形象内涵,有待今后作深入的考释研究。

公元前 433 年或稍晚入葬的曾侯乙墓,其漆画所绘天地四方、日月星辰、太虚神灵、山川鬼怪、仙禽瑞兽,极为丰富,可谓神思玄想的谲奇之画,诡异之画,确属稀世之宝,对研究中国文化史和中国美术史极有价值。

(陈惠明 湖北美术出版社 编审)

注:

①、②:黄建中、张镇九、陶丹:《擂鼓墩一号墓天文图象考证》,《华中师范学院学报》1982 年第 4 期

③、④:郭德维:《曾侯乙墓中漆篋上日月、伏羲、女娲图象试释》,《江汉考古》总第 3 期

⑤、⑥:湖北省博物馆编《曾侯乙墓》,文物出版社 1989 年出版。

书法艺术赏析

李文

曾侯乙墓的文字资料极为丰富,是自西晋发现汲冢竹书之后,先秦墓葬出土文字资料最多的一次。总计达 12718 字,其中青铜器铭文 4949 字、竹简(含竹签牌)墨书文字 6696 字、石磬墨书 12 字、圆木饼墨书 5 字、石磬刻文 696 字、木器刻文 298 字、衣箱漆书文字 62 字。这批中华文化瑰宝的出土,是我国先秦考古的重大收获,对研究春秋战国时期的历史,探讨中国古代文字的发展和先秦书法艺术的成就,都具有重要价值。郭沫若在《古代文字之辩证的发展》一文中指出:“本来中国的古文字,在殷代便具有艺术的风味。殷代的甲骨文和殷周金文,有好些作品都异常美观。留下这些字迹的人,毫无疑问,都是当时的书家,虽然他们的姓名没有留传下来。但有意识地把文字作为艺术品,或者使文字本身艺术化和装饰化,是春秋时代的末期开始的。这是文字向书法的发展,达到了有意识的阶段。”^①处于春秋战国之际的曾侯乙墓文字资料,无论是铸的、刻的还是写的,都“异常美观”,其“艺术化和装饰化”的程度都很高,不失为我国先秦书法艺术的珍品。

一、金文。我国古文字中的金文与甲骨文差不多同时产生于殷商时代,同属一个体系。春秋战国时期的金文,其书体形态在继承西周金文的基础上,不断有所发展。但因社会动荡,“文字异形”,各诸侯国的金文,又都各有其地域特点,呈现出浓厚的地方色彩,然而,主观上都不同程度地注入了对审美追求的自觉意识。就曾侯乙编钟铭文而论,因为编钟是当时的礼乐重器,故钟体上所铸的字,总的说比较规整凝重,庄严肃穆。可是,出于对美的追求,又着意使字形更具装饰性。特别精彩的要数下层大钟的铭文(图 289、290),书家用艺术夸张的手法,将字形塑造得修长秀美,结体尽力处理为上密下疏、上束下放,用流畅舒展的线条充分展示其动感,如长裙广袖,飘飘欲仙。

而车书上“君𨇓(广)𨇓(𨇓)”三字铭文(图 307),却又别致异常。“𨇓”字造型上宽下窄,上重下轻,上部的“车”、“止”占位特大,而下部的“土”不但很小还向左倾斜,使字的稳定性寓于形的险绝之中。左右结构的“𨇓”字,有意扩大左侧的“金”,缩小右侧的“聿”,用反差较大的对比手法来强化厚重古朴之趣,可谓“恣肆雄奇”。

通常说战国早期金文赋有瘦劲、狭长、波曲之特征,可是编钟铭文虽字形以修长者见多,但上层钮钟的不少铭文却是方形或接近方形(图 292、294)。究其原因,可能是书家考虑到笔画过分伸展,会造成字形与钟体比例失调之故,可见当时书家已十分重视整体效果,注意通“篇”布局。像这样在章法上精心安排之作,此墓出土器物上随处可见。如不少青铜器上都有“曾侯乙乍(作)𨇓(持)用𨇓(终)”7 字铭文,怪兽卷曲下垂的舌面上有,器物腹部内壁上有,器物盖内、底部也有,其形有长、有方、有圆、有椭圆,作者在文字整体安排上能因地制宜,随形而异,无一雷同(图 301、302、304、305)。更为有趣的是,出自中室匱内的钩形器之柄部将这 7 个字镶入双线勾勒的蟠螭纹内,字的笔画与纹饰线条的粗细接近,这就无形中使文字融为纹饰的有机组成部分,二者浑然一体(图 308),凡此种种,俱见匠心。

二、鸟篆。战国早期,东南诸国的金文中曾盛行鸟篆,鸟篆也称鸟虫书,它是在字的本体之外精心

装点一些虫、鸟、龙、兽或其它纹饰,婉延盘转,变化多姿,具有浓郁的装饰意味。曾侯乙墓出土的部分兵器上就铸有这类字的铭文,有的还嵌错以黄金,更显得雍容华贵,秀丽精美。有件三戈戟的3个戈上均有“曾侯乙之用戟”6字铭文,其中有两个就是错金的(图299)。字形在本体之外装饰的纹样多为兵器图形,“𠄎”(侯)字酷似手持三戈戟的武士,“𠄎”(用)、“𠄎”(戟)二字无不像手拿兵器的卫士,英姿威武,严阵以待。其造型与内棺上彩绘的持戟武士与翼人何其相似。而“𠄎”(乙)字又像卷曲流动的云烟,冉冉升空。足见鸟虫书本体之外的装饰纹样并不是千篇一律,而是与作者广泛的联想,深邃的构思紧密相连的。

曾侯乙墓1件三戈戟上有一个由4条龙组成的“曾”字形图徽^②(图297、298),它可能与郭沫若先生所说的“图形文字”相类似,“是古代民族的族徽,也就是族名或者国名”^③。此图形构思奇特,造型生

动,四条灵动的龙,雄据四方,左右对称,上面两龙中间合抱一个“十”,构成一个“𠄎”字(即古“曾”字)。其线条轻重不一,虚实相生,龙头龙尾向外伸展,成放射状,这种神采飞扬的龙腾雄姿,饶有生趣,使我们领略到当时书家丰富的想像能力和创造精神。

三、简文。简文书法,便捷实用,有其独特的艺术风格。出自此墓北室的240枚竹简,基本完好,墨书字迹大部分清晰可辨,内容系记载用于葬仪的车马兵甲之“遣册”。6000多字的简文,字体与已见的战国楚简差别不大,但书写比较轻快,不刻意修琢,绝少板滞之气。用笔多为起笔重,收笔轻,呈“头大尾细”之姿,字形大小参差,字距疏密不等,结体多取势倚侧,不强求一味平正,从横画中可以看到平正者有之,向右上方倾斜者有之,向右下方倾斜者也有之,俯仰多变,不拘一格(图313)。虽出自不同书家之手笔,然古拙质朴、淋漓痛快之风采却是共同的。这批竹简是目前我国所能见到的最早的竹简实物,从简书饱力度的线条组合中看到了先秦书法的美,从突破篆书对称工稳程式的随意快速书写中,又不难找到由篆书过渡到隶书的演变轨迹。

四、刻文。殷商时代的甲骨文是刻的,备受历代推崇的石鼓文也是刻的。“刻字”是我国特有的传统艺术。此墓的青铜编钟挂件上、石制磬片上以及木制钟架横梁、磬匣和衣箱上,都有刻文,由于所刻对象质地有别,因此,字的风格也就各异,简言之,它们都是“力”的充分展现。刻在金属上的字,因走刀较难,使转不便,故常将弧线改用直线而刻之(图295),可谓铁画银钩。而刻在木质上的字,则运刀自如,曲线流畅,直线挺拔,线条粗细参杂,往往起收较细,中部较粗,蕴含强烈的动感,这又另有一番韵味(图306、309)。刻在石质上的字(图311、312),可以说是介乎二者之间,朴拙苍劲,刀味石趣,则不言而喻。

五、漆书。随着漆器工艺的不断发 展进步,我国春秋战国的漆器中,出现了不少漆画和漆书作品,具有很高的艺术价值,其中漆书,可算是当时书法艺术中的一朵奇葩。曾侯乙墓漆器中,除二十八宿天文图衣箱,既有漆书,又有漆画,是目前所见我国首例书画艺术相结合的佳作外,还有后羿弋射图衣箱一侧书有6行20字的漆书文字(图303),虽不同于刻文之着力遒劲和简书之行笔流畅,但那随势生形,稳健凝重的效果,却别具风格。由于漆的浓度大,粘性强,行笔不畅,书写速度迟滞,提按频繁,线条粗细变化相应增多,因而产生出起伏变幻的艺术效果。再就整体而言,大小相间的字形,参差错落的排列,那种“乱石铺街”、自然成趣的章法,亦令人叹为观止。

总之,曾侯乙墓大量的文字资料,既为我们研究先秦文字和书法艺术提供了珍贵的实物例证,同时又给予我们形式风格各异的书法美的享受。

(李 文 湖北省博物馆 副研究馆员)

注:

①③郭沫若:《古代文字之辩证的发展》,载《考古学报》1972年第1期。

②湖北省博物馆:《曾侯乙墓》第268页。文物出版社,1989年。

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THE PRE—QIN ARTS REPRODUCE THEIR BRILLIANCE

Wang Chaowen

I once read a book "Cultural Relic Arts of Tomb of Marquis Yi of the Zeng" two years ago, edited by Hubei Provincial Museum and published by Hubei Arts Publishing House, which is of great academic value, not only its target for readers' appreciation and studies with many exquisite pictures, but also its great research achievements with a great deal of description by cultural relic workers and researchers. I am told that this book will be revised and reprinted, whose continuous hardwork may suit the needs of readers' requirement.

The Tomb of Marquis Yi of the Zeng in the Warring States period, excavated in 1978, was large in scale with great numbers and varieties of cultural relics well-kept. Especially, hundreds of the musical instruments represented by a set of chimebells and bianqin (a kind of ancient stone musical instrument), well-cast bronze ware groups, lacquer painting of industrial arts, carving of gold, jade and bronze are unprecedented for their richness and completeness in the excavation of pre—Qin dynasty cultural relics. These rare cultural relics have, at least, provided rich research targets for the researchers of arts and music history.

Whose affection by visiting the exhibition and reading the book is both connected and different. By on—the—spot exhibition, visitors may appreciate the multi—aspects between the completeness of the chimebells and the other art works from various angles. But they cannot visit the exhibition very often. With a picture album on hand, they can appreciate any exquisite pictures from time to time, especially appreciate the feature of the part. This reading activity of appreciating the decorations of pictures clearly cannot be replaced by on—the—spot exhibition. Although this understanding of the original relics is indirect, it is very useful for people to understand the original relics and to enhance their national dignity.

The editors and writers of this book are those who took part in excavating the tomb. They have seriously researched these rich cultural relics from the first—hand materials. The writing part is different from any report of archaeological excavation, which concentrates on the art form and art history. When readers read something about the east musical instruments, industrial arts, carving, lacquer painting and calligraphy, it is very useful for them to understand the brilliant achievements of this cultural relic treasure—house. Of course our research on the excavated cultural relics is of no limits just as we have a great number of unprecedented cultural relics to be excavated in the ground, the hardwork by cultural relics workers and researchers. The collective activity of the research work have already taken the lead by revising the published pictures and writings, this reprinting is all the more worth attention by readers.

When the constructive academic works are charged in special condition, Hubei provincial Muse-

um and Hubei Arts Publishing House have decided to reprint the revised album picture, whose work will take an active part in the understanding of the Chinese culture and art, especially the understanding of long—standing history and the Chu culture once having made a great contribution to the Chinese culture.

By Wang Chaowen
Vice—Chairman of
China Painters' Association
Translation by Xu Cheng
April, 1995

A RARE DISCOVERY OF CHINESE ART HISTORY

Li Xueqin

In 1978, a great number of unprecedented cultural relics of the early Warring States Period were excavated in No. 1 Tomb (that is Tomb of Marquis Yi of Zeng) at Leigudun in Suixian (now Suizhou city), which has shocked the circles of archaeology and art history. At that time, I felt it a great honour to have chance to visit on the spot and saw the rare treasures on my own eyes, and I was surprised and shocked in my heart. Up to now, I still remember what I really felt then.

The greatest meaning of the discovery of No. 1 Tomb at Leigudun has changed the People's understanding of the ancient art achievements. As some foreign scholars have said, with this discovery, academic circles have to re-evaluate the Chinese art in the 5th century B C (Robert L. Thop, "The Sui Xian Tomb; Rethinking the fifth centurys B C", *Artibus Asiae*, Vol. 43, No. 1—2). From the middle of the Spring and Autumn period on, the art with bronze ware and jade ware as the core, changed a lot in style, assuming the characteristics of pure and fresh, pretty and miscellaneous carving. In the early of the Warring States period, a new style reached its climax, the cultural relics excavated from No. 1 Tomb at Leigudun represented its peak, whose technology is exquisite and attainments are unsurpassed. All these are unimaginative in the past.

The major contents of "The Cultural Relic Art of Marquis Yi of the Zeng" give a full and deep discussion of the art styles of No. 1 Tomb at Leigudun. Since the reports of this great tomb were published in succession, many scholars have carried out multi-angle studies in viewpoint of archaeology, paleography, history, history of science, history of music. They have already put forward many creative ideas. The excavation report of this great tomb "Marquis Yi of the Zeng" was also published in 1989 (Cultural Relic Publishing Press), whose connotation is very rich. But if we concentrate on a comprehensive research of art history, the book "Cultural Relic Art of the Tomb of Marquis Yi of the Zeng" comes first in the list.

The authors of this book almost personally joined the excavation and research work. In the book, nine chapters—one chapter for cultural relic art discussion and eight chapters for separate discussions, comprehensively probe into its discovery status in the history of Chinese art. Whenever reading it, we can gain inspiration. As for the clear description and unobstructed narration, it is impressive.

The combination of art history research with the other branch of learning is the main characteristic of the book "Cultural Relic Art of the Tomb of Marquis Yi of the Zeng". Because the authors of the book have carried out the exploration of the Chu Culture for long, the book setting the Chu Culture research as the background revealed the connection between the culture of this tomb and the Chu Culture. This aspect of research is based on the establishment of archaeology, which speaks

on good grounds. All these have also made a meaningful contribution to the culture history.

The archaeological work in China is developing rapidly. The new discovery emerging in an endless stream and its achievement has permeated the other branch of learning. The history of art keep abreast of archaeology, having absorbed a series of new materials and having opened up a new boundary. Since this book is first published, its influence is wide and broad. On the occasion of its reprinting, I feel it a great honour to write some words here to be invited by Hubei Provincial Museum.

By Li Xueqin
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of History Research in China
Academy of Social Sciences, Senior Researcher
Director of Chinese Studies of
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Translated by Xu Cheng

PREFACE

Shu Zhimei

The discovery of the tomb of Zeng Hou Yi at Suizhou city, Hubei Province is a great achievement of Chinese archaeology in 1970's, which has aroused interest in all social circles at home and abroad for its large—scale of the tomb, numerous cultural relics and the precious value of its history, science and art.

In the autumn of 1978, as soon as the excavation work in field had been finished, under the enthusiastic support of the National Bureau of Cultural Relics, Chinese Academic Institute of Social Science and other academic units concerned, Hubei Provincial Museum began to do comprehensive systematic research work with the data revealed by the cultural relics from the tomb. The compilation of the field archaeological report ... " The Tomb of Zeng Hou Yi" by the end of 1987, reported the entire materials obtained during the project.

At the same time, there has been an associated multi—disciplined research work on the cultural relics from the tomb, including experimental performance, repair and reproduction of the bellset, the stone—chimes and other kinds of musical instruments by the method of replication or imitation experiment, and study on the twelve pitches (yue lǜ 乐律), and surveys and experiments by modern scientific and technical methods on the lacquerwares from the tomb. These achieved fruitful results, and some of the projects have been recognized nationally.

As the research work continues in depth, we understand more clearly that the cultural connotation of the relics from the tomb of Zeng Hou Yi possesses an ancient historical origin, vast academic contents, and fruitful scientific and technical achievements. Not only does this have important value for research work on history, archaeology, but also for artistic appreciation and the history of art. These are all worth further exploration and study. Therefore, with the substantial support of Hubei Cultural Bureau and Hubei Fine Arts Publishing House, we have organized a core of experts to compile this album. " Arts of the Cultural Relics from the Tomb of Zeng Hou Yi" in order to provide reliable materials for researchers' further study and to meet the appreciation and pleasure of the readers as well.

There were more than 15,000 pieces of cultural relics from the tomb of Zeng Hou Yi. Many of them can be called unique artistic treasures from which people can get new impressions for personal appreciation and study. The compilers emphasized art, sedulously strive to be creative and to attend to general quality of the cultural relics as well as the details. The brilliant pictures included here bring out details which have never been noticed before. Consequently, the album presents an impression of the original relics in yet another new aspect.

A total of 315 plates, most of them in color and 9 pieces of synthetic essays and specific theses on the art of the cultural relics were included in the album. These comprise a systematic introduction to the cultural relics from the tomb of Zeng Hou Yi as well as a comprehensive study from different artistic points of view, such as on music, arts and crafts, sculpture, painting and calligra-

phy. This is the sole monograph, with pictures and theses, on the tomb of Zeng Hou Yi. It has absorbed and deepened the achievements which had been accomplished before and has provided a general introduction and research basis. At the same time, this album provides reading material suited for both refined and popular tastes, and is a rare book for carrying forward Chinese national culture and is of collectable value in itself.

Many of those who have taken part in the compilation are those who took part in the excavation and arrangement of the cultural relics and the composition of the report. A few of them are editors from the Fine Arts Publishing House. It can be said that the compilation of the album is a continuation of the work done before. The publishing of the album is another crystallization of collective wisdom and the fruit of labors on the study of the tomb of Zeng Hou Yi.

I would like to express my sincere thanks to those people who gave their time and expertise in the compilation and the publication.

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A general survey on the artistic style of the cultural relics
from the tomb of Zeng Hou Yi (Excerpt)

TREASURE—HOUSE OF SCIENCE AND TEMPLE OF ART

Tan WeiSi

The tomb of Zeng Hou Yi of the Warring States period, located at Leigudun of Suizhou city, Hubei province is a treasure—house of ancient technology and science and a magnificent repository of ancient art buried deeply underground for more than 2400 years and opened to see the light of day in the late of 1970's. The site has received a great deal of attention.

I . The Discovery of the Tomb

Suizhou, a historical famous city in the central northeast part of Hubei province, is located in the hills between the Jiangnan Plain and the Central Plain. People found the ancient tomb at Leigudun, northwest 2 kilometers from the urban district, when a construction project was being conducted there in 1977. In May 1978, under the auspices of Hubei Provincial Museum, the tomb was excavated (Plate I. P).

The tomb was built in the rocks of a red sand hillock with a depth of 13 meters. The vertical and horizontal cross-section has a shape of multiple sides without an entrance passage (Plate 314). The east to west length is 21 meters. The width of the south to the north dimension is 16.5 meters. The total area is 220 square meters. The wooden funeral chamber was built of 171 pieces of piled—up rectangular cut timber beams and its floor is also in an irregular shape of multiple sides. Its length and width are almost the same as those of the tomb pit, which is divided into four chambers: east, central, west and north. The height of the chambers is 3.3—3.5 meters. This is the largest tomb of the same period that has ever been discovered in China. More than 15,000 pieces of cultural relics were discovered, with a good assortment and range of quality. It is an unprecedented archaeological discovery of East Zhou dynasty in China.

The coffins and funeral objects were arranged in good order in the chambers: Most of the weapons, chariots and harness articles, and bamboo slips came from the northern chamber, so that the room resembled an ancient armory with weapons placed in piles all over the room. In the western coffin chamber, there were thirteen sacrificial coffins for young ladies of 19 to 26 years old. In addition, there was a small coffin for a sacrificial dog. Apart from the coffins, there were some musical instruments, goldwares, lacquerwares, chariots, harness articles and weapons. In the middle chamber, the bell—set and the stone chimes were suspended from a frame and a rack, respectively, and situated along the walls of the chamber (Plate 315), with drums, Se, Sheng, Xiao, Ci (flute) arranged between them. Nine Ding and Eight Gui (Plate 91) and other bronze ritual utensils

and vessels, all placed in a line, a group or in layers.

Most of the bronze ritual utensils and musical instruments, weapons, and vessels carry the inscription "Zeng Hou Yi Zuo Si" (Made for the use of the Marquis Yi of Zeng State) (plate 302). The characters "Zeng Hou Yi" (曾侯乙) appeared on 208 pieces of bronze utensils and vessels. In addition, near the main coffin in the eastern chamber, there is a short shafted dagger—axe (Ge), bearing the inscription "Zeng Hou Yi Zhi Qin Ge" ("A dagger—axe from the bedroom of the Marquis Yi of Zeng") (Plate 204), which shows that the owner of this tomb was the Marquis Yi of the Zeng state.

The Bo bell hung on a striking part of the frame of the bell—set in the middle room bears an inscription: "In the 56th year of the reign of King Hui of the state of Chu, Xiong Zhang, an obituary notice came out from Xi Yang, so the King had this ritual bronze made to give to the Marquis Yi of Zeng for his perpetual use." (Plate 7). This recorded the fact that King Hui of Chu in 433 BC sent the sacrificial utensil to Marquis Yi of Zeng state and proved that the tomb—occupant was Zeng Hou Yi. The period of the tomb belongs to 433 BC or a bit later, the early Warring States period (475—221BC).

II. Historical and Scientific Value

With an important academic value, the discovery of the tomb of Zeng Hou Yi provides precious materials for research work on Chinese archaeology, history and history of science and technology.

With a clear identity established for the tomb—owner, definite period, high rank, numerous cultural relics, and well—preserved records, the tomb is really a rare find. It provides a typical sample for the study on the archaeology of the Eastern Zhou dynasty focusing on the funeral arrangement for the Marquis. It offers a new criterion for the division of history into periods of tombs and graves during the Spring—Autumn and Warring States.

The abundant cultural relics have given rise to discussion on many problems within historical circles. For example, the problem of the relationship between Zeng and Sui: The bronzes with inscriptions of Zeng state of the two Zhou dynasties have been found frequently in Shuizhou city and its neighbouring areas of the counties of Zaoyang, Jingshan, Xiangyang and Xingye in the south of Henan Province. The tomb of Zeng Hou Yi is situated in Suizhou and even though there has been no known state of Zeng yet, it is alluded to the state of Sui in the historical documents. Consequently "the riddle of the Zeng state" has been generated. Some scholars are of the opinion that the Zeng state mentioned in the inscriptions on the bronzes are the Sui state identified in the historical documents. The two share the same area, the same period, and are actually one state with two names. There are also some scholars with a different idea. It's difficult to arrive at a definite decision of this point. Another example is the relationship between Zeng and Chu. There have also been hot discussions on this problem which is significant for accelerating the research work on history.

What is more astonishing are the achievements of science and technology of the Pre—Qin period revealed by the cultural relics from the tomb, especially the astronomy and bronze casting technology. For instance, there have been heated arguments on the problems concerned with the date

and place of the source of the 28 XIU (lunar mansions) for a long time. On the cover of a lacquered suitcase from the tomb, surrounding the character of DOU (the Big Dipper), there are the names of the 28 XIU with the patterns of white tiger (indicating the West) and Green dragon (East) on the left side and the right side, corresponding to the Dou. This is the earliest painting on a practical vessel with records of the names of the 28 Xiu and corresponding animals of the Four Quarters. This strongly supports the arguments held by Chinese scientists that the 28 XIU system originated in China at least during the Spring and Autumn period. It also proves that ancient Chinese astronomy had already reached a high level of expertise and held a safe lead in the world as well by this time. The bronze utensils and vessels from the tomb of Zeng Hou Yi have a wide range of characteristics, great size, great weight and exquisite workmanship. Hence they reflected the high level of science and technology of bronze casting at that time. The traditional pottery—mould casting technology had reached a new height, the techniques of piece—casting are many and varied. The connecting methods of casting, welding, tenon joint, riveting joint are refined considerably. The discovery of the casting parts made by the techniques of lost wax (the attached decorations on the Zun and Pan) suggested that the casting method of the lost wax had reached a fairly high level in China 2,400 years ago, and proved that this kind of technology was created by our ancestors in China on their own accord.

In addition, the improvement of the procedures for the production of weapons, chariots and harness articles had greatly enhanced the combat power of the weapons. The casting of the goldware and the making of colorful glass, all reflect tremendous achievements of Chinese science and technology in many fields during the Pre—Qin period. Consequently, the tomb of Marquis Yi of Zeng can be called a treasure house of science during the Pre—Qin period.

III. Brilliant Artistic Achievements

The most prominent and characteristic style of the cultural relics from the tomb of Zeng Hou Yi are its thriving and varying artistic characteristics.

1. Music. Music is an art of sound as well as art of time and space. The tomb of Zeng Hou Yi preserved numerous musical instruments for us. Of them, the Bell—set can produce the original sounds and still play melody. More precious is that there remain quite a number of inscriptions on the bells and the stone—chimes which are the important documents of the musical pitch standards. There reveal a tremendous artistic achievement in music.

1). Unusual achievements in the manufacture of the musical instruments. According to Chinese traditional classification there have been eight categories of traditional Chinese musical instruments, namely, the " metal", the " stone", the " silk", the " bamboo", the " gourd", the " earth" the " membrane", and the " wood", among those from the tomb of Zeng Hou Yi the only omissions are the " earth" and the " wood": According to the classification of modern organology, there have been body resonance, resonance of tympanic membrane, string resonance, and wind resonance. The only omission here is the electronic resonance which had not come into being by this time. Therefore, the musical instruments from the tomb can represent all of the achievements during Pre—Qin period. The musical instruments from the tomb were not only useful in musical performances but also pre-

cious arts and crafts in their own right.

2) . An unusual achievement in applying various musical instruments to create the best musical effect. 8 kinds of 125 pieces of musical instruments were divided into two orchestras. The 7 kinds of 115 pieces of musical instruments exhibited in the middle chamber formed a massive orchestra of the palace, to "play the music of bells and drums"; The 4 kinds of 10 pieces in the east chamber formed "a light orchestra for the bedroom in the palace", to "play the music of silk and bamboo". The different arrangements show the musicians of Zeng state understood the important function of tone or timber in orchestra, so that they combined musical instruments with different tone qualities into groups so as to achieve new tone qualities and play harmonious melodies to enhance artistic appeal of the music.

3) . An unusual achievement in the study of pitch. The inscriptions on the bells and the stone—chimes and their sounds proved that the pitch standard system employed with the Bell—set of Zeng Hou Yi was based on inheritance of the excellent traditions of the Central Plain's Shang and Zhou culture by the South of China. Thus it is a complete temperament system with Chinese national characteristics. Its achievements and historical significance can be summerized through citation of 4 aspects: a). the establishment of "Pu Zeng three degree generation law" (夔曾三度生律法) which is a kind of generation law unknown before, and the temperament system generated from it is a kind of compound temperament system; b). The establishment of concept of the twelve—pitch system and the "Lu" (律) system of six "Yang" (阳) pitches and the "Lu" (律) system of six "Yin" (阴) pitches; c). The establishment of the system of twelve—lu (十二律) names, and the great achievements gained by applying the "Xuan Gong modulation" (旋宫转调) principle; d). The application of the heptatonic scale. All of the above represent the highest achievements of Chinese musical culture as well as the highest musical achievements in the world at that time.

2. Arts and crafts. The arts and crafts reflected in the cultural relics from the tomb of Zeng Hou Yi are extensive and varied, wonderful in shape and decor, and complex in technical manufacture.

First, the shapes of the arts and crafts were characterized by their novelty and ingenuity. Adding to the inherited traditions of Shang and Zhou dynasties, the craftsmen made great improvements in many aspects. Many of the bronzes, such as Jian Fou (Plate 109), Zun Pan (Plate 83), and Twin Hu on one stand (Plate 126) were all newly created shapes. Some of the bases, legs, knobs, chain—handle of the bronzes and the legs, bodies, lids of the lacquerwares were in shapes of whole animals or parts of animals. Moulding of all forms are in an infinite variety. Although most of them are practical vessels and utensils, they still hold an incredible value in appreciation of their beauty alone.

Second, the decorations are rich in content, gorgeous in color, and variety in style. The patterns and designs, whether they were on the bronzes, goldwares, jades, lacquerwares, or on the shields and armors, and the lacquered coffins, are of great variety and colorful. The figures, animals, mythologic creatures, the sun, the moon and the stars, natural scenes and geometric designs all depicted on the cultrual relics, mostly come from daily life. Mythological stories and imagination

are represented through a good combination of realism and romanticism.

Third, the multiple techniques applied by the craftsmen of Zeng State were based on the combination of all the advanced techniques of Pre—Qin period. They applied the techniques skillfully in accordance with the qualities of the different materials.

3. Sculptures. There are quite a number of sculptures among the cultural relics from the tomb of Zeng Hou Yi. Although most of them were cast as decorations or bases of the objects, and there were fewer independent sculptures, they still hold high artistic value. The sculptures are not only vast in application of the materials, but also in categories and subjects.

Animal sculptures: In addition to dragon, phoenix, imaginary birds and imaginary beasts, those are tiger, leopard, deer, rhinoceros, cow, sheep, pig, dog and monkey. Birds include mandarin duck, crane, chicken, duck, goose; reptiles: snakes, python, tortoise, soft—shelled turtle and twenty kinds of aquatic animals. The human—shaped sculptures are a wooden imaged double—faced jade figurine and bronze warrior. The first two kinds are burial puppets while the last one is a pillar on the frame of the bell—set.

To make a comprehensive survey of the sculptures, there is an advanced characteristic style in realism. Stress is on realism, but not limited to realism. Some are still grotesque works. However, the grotesque works can be perceived visually as not terrible and detracting but as graceful and happy. For instance, the bronze base of the stone—chimes (Plate 60) epitomized dragon's head, crane's neck, bird's body, phoenix's wing and turtle's leg. There is no such animal in the natural world, it was used as a base of musical instrument, attracts the audience into musical realm by its beautiful shape before the stone—chimes produce sounds.

4. Painting. There are a number of paintings on the lacquerwares from the tomb of Zeng Hou Yi which are artistic treasures and take an important place in the history of Chinese painting.

The subject and variety of the paintings can be generally divided into three categories: The first one is decorated drawings, most of them consisted of animal—shaped patterns and geometric patterns. The lacquer paintings on the inner coffins are the most representative ones. The second is the paintings with implied meaning, taken from the fabled stories or life—scenes. For instance, the archer—shooting picture on the lacquered suitcase (Plate 270), and the picture of the bells being played on the mandarin duck box (Plate 272). Third is the works of the combination of calligraphy and painting. For instance, the design of the names of the 28 Xiu (the lunar mansions) on the lid of the suitcase.

The composition of the paintings is ingeniously conceived, and the expressive techniques are realistic as well as romantic. Take the painted animals as an example. The species are all taken from the real world, but the individual images are of an infinite variety and are artistic exaggerations from imagination. There is a picture of a dragon and tiger created on horse armour (Plate 286). The dragon and tiger are mixed together, complement each other, and form a pleasing contrast. It is really a good combination of romanticism and realism.

The overall arrangement varies ingeniously with different objects. Stress is on symmetry, but

not strict symmetry. According to different subjects, the simple symmetry could fluctuate to complex images. There is also a characteristic style on the painting method.

The colors being applied are comparatively rich. There are red, black, yellow, gold, grey. The leading colors are red and black, in bright tones and sharp contrast.

5. Calligraphy. The art of calligraphy is the moving art of line drawing. Chinese calligraphy depends on the shape of the construction of Chinese characters, which is a kind of ancient art possessed especially by the Orient.

There are 10,000 characters of vast variety from the tomb of Zeng Hou Yi, including inscriptions on bronzes, carved characters on the stone chimes, carved characters on the wooden vessels, painted lacquer characters, characters in black ink (on bamboo slips and wooden slips). The writing tools included knife, writing brush, ink and lacquer. The writing methods included carving, painting, casting and writing. Consequently, they are the collections of artistic achievements by the calligraphers of Zeng State.

The multiple materials demonstrate that the characters in general are seal characters of Pre—Qin period and belong to the style of the six states in the East of China at that time. Nevertheless, the bird—seal characters and the specific artistic character have a distinctive flavor. In addition, from the shape and the style of the characters, we can see some factors which connect the preceding and the following time periods.

IV. The Historical Origin of the Zeng Culture

Why apart from the Five Powerful chiefs of the Princes of the Spring and Autumn Period (770—476BC) and the Seven Powerful States of the Warring States period (475—221BC), from such a tomb of a Marquis from the smaller kingdom is there found so many scientific and artistic treasures? The reasons are as follows:

1. A product of the social change at that time. During the Spring—Autumn and Warring States periods, there were rival principalities in politics, and the hundred schools of thought were prevalent. It was an age of social change in ancient Chinese history, as well as an age full of vitality. Consequently, people's ideology had been changed, as well as their consciousness of beauty and their aesthetic standards. The cultural and artistic achievements at that time had demonstrated such a kind of change. That is why the cultural relics from the tomb of Zeng Hou Yi are in so many forms and artistic styles.

2. A result of the historical development. The Spring—Autumn and Warring States periods were an important period of the development of productive power. The employment of iron implements during the middle stage of the Spring—Autumn period had enhanced the development of the productive power and brought about a prosperous economy, provided great possibilities for the rich and colorful artistic creation. For instance, the bronzes from the tomb are more than 10 tons in weight. Apparently, there was also an economic bases. There could not have so many excellent

bronzes if there was no large-scale mining and metallurgy. As far as the developmental history of material culture is concerned, we might take the bronze bell-set as an example. Bells came into being during Yin times, were popular in Zhou dynasty, and came into their heyday during the middle stage of Spring—Autumn and Warring States periods. The bell-set from the tomb of Zeng Hou Yi occurred right in this heyday. It is the most marvelous one found up to date.

3. A crystallization of cultural exchange. Zeng state was located between the Yellow River and the Yangzi River which was a transitional area between the Kingdoms in the Central plain and Chu state in the south. Zeng and Chu had a very close relationship. There were records among the inscriptions on the bell-set concerned with the corresponding relationship of the names of "Lu" (律 pitch) and tone of Zeng state and those of Zhou, Jin, Qi, Shen and Chu states, which show cultural contacts and can also be seen as a crystallization of cultural exchanges.

4. A survey on its historical origin and cultural attributes. Since the discovery of the tomb of Zeng Hou Yi, there have been intense discussion and different ideas concerning so-called "cultural attributes" in archaeology. The author holds the opinion as follows:

First, from the archaeological point of view, although there were many objects influenced by Chu culture and possessing Chu style object. Perceiving the relics from the tomb as a whole, it can be seen that whether the arrangement of the objects be by their shape or pattern, the main role is still the factors of Shang and Zhou culture in the Central Plain.

Second, from the inheritance relationship of cultural tradition, we may take the bell-set as an example. Its musical law (Yue Lu) system was based on the inheritance of traditional Zhou lu (周律) and the strong points of Chu lu (楚律). Also, the names of Twelve Pitches (12 律) of Zeng state, the six "Yang lu" (阳律) were the same as those of Zhou lu (周律) and the six "Yin lu" (阴律) of Chu state. It can be said that the bell-set is a composite of multiple cultural factors, and its main tradition was come from Zhou culture of the Central Plain.

Furthermore, from the point of view of its historical origin Zeng state was originally a Marquis state with the surname Ji (姬) descended from Zhong Zhou (宗周). The states and regions which had connections with Zeng state mentioned in the inscriptions on the bells were also Marquies with the same surname Ji as that of Zhong Zhou (宗周). Qi (齐) and She (申), even though they were states with the surname Jiang (姜), they were granted titles at the beginning of Zhou dynasty, so they were apparently originated from Zhou. This is the historical origin of why the Zhou cultural factors of the Central Plain have taken a main place in the cultural relics from the tomb of Zeng Hou Yi.

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A survey on the artistic style of the cultural relics
from the tomb of Zeng Hou Yi (Summary)

CHIME—BELLS. MUSICAL INSTRUMENTS

Feng Guangsheng

Chime—bells and other musical instruments accompanying with them are the cream of the cultural relics from the tomb of Zeng Hou Yi, the art culture of the Pre—Qin Period in China.

I

Chime—bells are percussion instruments that consist of bronze bells of different sizes hanging on multi—level tier shelf standing shelves and can produce melodies. It was discovered by archaeological findings that the single pottery bell was made 5,000 years ago whereas brass and bronze bells were the products of 4,000 years ago. There existed groups of three or five pieces of bronze Nao (铙) in Shang Dynasty (1700 B C—1100 B C). The name “chime—bell” first appeared in Eastern Zhou Dynasty. Chime—bells were in vogue during the Zhou Dynasty as sacrificial vessels in the Central Plain and the South of China. There have been found more than one hundred times of about one thousand pieces. Among them, the chime—bells of Zeng Hou Yi had the largest scale, the greatest in number, the best function, the most complete assortments and they had been well preserved (Plates 1—6).

Sixty—five bronze bells are divided into eight groups and are hung on a copper—wood constructed frame in three levels. On the top of which stands three groups of Niu Bells of nineteen pieces. In the middle there are three groups of Yong Bells of thirty—three pieces and in the lower of which are two groups of big Yong Bells of twelve pieces. In addition, there is a piece called Bo Bell presented to Zeng Hou Yi by the King Hui of Chu State. The largest one among them (the first one in the first group on the lower tier) is 153.4cm in height and 203.6kg in weight, while the smallest one (the first one in the third group on the upper tier) is 20.4cm in height and 2.3kg in weight. The total weight of the bells is 2500kg.

There are 3755 inscriptions on the body of bells, frame and hooks which revealed chronicle, notes taking and theory of Yue Lu (music law). The inscriptions revealed the bells' hanging position, hanging installation, striking place and its note name. They formed basic names of the twelve semitones and their different names. Arranged by semitone, they are Gong (do), Yo Jue (do), Shang (re), Zi Zeng (mi), Gong jue (mi), Yu Zeng (fa), Shang Jue (fa), Zi (sol), Gong Zeng (la), Yu (la), Shang Zeng (si), Zi jue (si). These scale names are used together with prefix or suffix words like “Gui”, “Da”, “Xiao” and “Fan” to distinguish the names of notes in different octaves. Its forming method and other scale names which had the meaning of temperament revealed the unknown theory of Yue Lu in the Pre—Qin Period compound temperament by combining the Lu of

five degrees and three together. The content of the theory of Yue Lu included as follows: 1. A certain note's different names of Lu in ancient states or areas of Zeng, Chu, Jin, Qi, Shen, Zhou and their corresponding relations. 2. A certain note's temperament names or scale names in different octaves and its corresponding relations. There are twenty-eight temperament names, sixty-six names in the bell inscriptions and most of them are new materials unknown before.

As corresponding with it mentioned in bell inscriptions about note taking, every bell can be struck out two sounds at the same time or respectively which have the harmonious interval of third. The invention and its application of the two sounds is a great contribution of Chinese musicians and craftsmen of ancient times to the treasuries of instruments of the world and a great achievement of ancient Chinese bronze casting skill.

With beautiful sounds, the compass of whole set of bells is from C to D. It has a complete twelve semitones within central compass and can play many kinds of melodies in different modes from five-tone scale to seven-tone scale. The music system based on Gu Xian Lu of Yong Bell is identical with Standard Note System based on modern C Major. Its average cents is thirty-five less than twelve tone equal temperament and closed to international theoretical pitch ($C=256H$). It means that the skill level of controlling bell's frequency must be very high at that times.

Being planned exquisitely, casted excellently, shaped sedately, and carved and decorated beautifully, the whole set of the bells were the unprecedented excellent pieces of art work with beautiful color and tremendous momentum.

II

There are other musical instruments like stone chimes, Drums, Chi (a flute-like instrument), Pai pipe, Sheng, Se, Qin from the same tomb.

Stone-chimes are percussion instruments that consist of stone of different sizes hung on a stand shelf and they can play melodies. The single chipped chime was made at the Neolithic Age dating back to 4,000 years. Several pieces of grinded stone chimes were made in late Shang Dynasty. The stone-chimes from the tomb of Zeng Hou Yi are the exquisite grade of ancient chimes. Thirty-two chimes are hung one by one on the gold-inlaid bronze standing shelf in two tiers and divided into four groups (Plates 58—59).

There are four drums all together. One is a Jian Gu drum. One is a drum with a handle (Plate 80). The other one is a small flat drum.

The two colored-painting bamboo flutes 'Chi' were made from single length flute tube. One end was closed up, and the other was filled with something. These were called a flute with a bottom (Plate 82). Between the two colored-painting phoenix-wing shaped flute Pai Pipe. One can be played on eight among the thirteen tubes when they were first unearthed. Its note-row is at least six-tone scale (Plate 78). The six colored-painting Sheng were the series productions with twelve, fourteen, eighteen reeds, Sheng Dou (resonator) and Chui Guan (airstream tube) which were made from calabash models is combined together naturally. Sheng Miao pierced through Sheng

Dou in two rows. The different sized flute—reeds were made according to the different pitches. All these were made with fine workmanship.

Among ancient musical instruments, the string instruments are more difficult to be preserved. Besides Chu Se of the Spring and Autumn period at Cao Jia Gang (曹家岗), Dang Yang county, Hubei Province, the earliest relics of string instruments we can see today are the ones in the tomb of Zeng Hou Yi—twelve Se, one ten—string Qin, one five—string Qin. Some people regarded the five—string Qin as "Zhu", while others regarded it as "Zheng". And still some thought it was "Jun Zhong", the pitch instrument to tune temperament for chime—bells at the Pre—Qin period according to its veins decoration and comprehensive analysis.

As the legacy of 2,400 years ago, chime—bells and other musical instruments from the tomb of Zeng Hou Yi showed us the glorious days of human being's civilization and high level of Chinese Music Culture of the Pre—Qin period. Also its decoration art and achievements of science and technology glistened with brilliant glory.

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BRONZES

Bai Shaozhi

China has a long history of bronze metallurgy, and archaeological discoveries manifested the form of ritual vessels and utensils from as early as 3,000 BC. The initial heyday for the historical development of ancient Chinese bronzes occurred with the development of the assemblage of the bronze vessels and utensils of the Shang dynasty during the Yin Phase (14th—11th Century BC). There was a subsequent decline in bronze use and development from the early period of Western Zhou

(11th Century BC—771BC) to the early Spring and Autumn Period (770BC—476BC). From the middle phase of the Spring and Autumn Period to the middle phase of the Warring States period (475BC—221BC), there was an impressive advancement in bronze metallurgical technology. This emerged as the second heyday of the historical development of ancient Chinese bronze metallurgy. The bronzes from the tomb of Zeng Hou Yi are directly within the phases of this second heyday. This collection is exceptionally impressive for its complete representational assemblage which is relatively vast in number of bronzes included. The huge size of many of the bronzes, excellent casting, unusual moulding, and magnificent decorations are all quite remarkable. The bronze musical instruments, bronze chariot harnesses, and weapons made of bronze will not be discussed in detail here.

I

This paper focuses on the bronze ritual vessels and utensils.

There are altogether 134 pieces of bronze ritual vessels and utensils from the tomb of Zeng Hou Yi. The total weight is 2344.5kg. In addition to those bronze utensils and vessels, frequently seen in Pre—Qin dynasty, there are some types of those rarely seen and previously unknown prior to the discovery of the tomb assemblage. Examples of new finds include the Crane with deer antlers, the Bingjian which consists of a square Jian (ice container) and a square Zunfou (wine pot) (Plate 120), the Twin Hu on a Single Stand with dragon—shaped ears (Plate 126). The two—tiered Stove (Plate 163), the Ting with its chain handle in the shape of Yi (Plate 155) are quite rare. Many of the pieces occur in complete pairs, or sets of four pieces, or formed groups of eight, nine or ten pieces. This is a collection of spectacular vessels and utensils, heavy in weight and huge in size. Among them, five pieces are more than 100kg in weight. A pair of large Zunfou (Plate 120) measure 1.26m in height, 1m in diameter and weigh 327.5kg and 292kg respectively.

II

The moulding and decorations of the bronzes from the tomb of Zeng Hou Yi demonstrate a great advancement based on the excellent tradition of the Central Plain (Zhong Yun) Style Bronze Culture which is characterized by its originality, eccentricity and exquisiteness. Many of the legs, ears, handles and knobs of the vessels and utensils are in shapes of dragons, intertwined dragons, snakes, cows, birds and phoenix, moulding of all forms in an infinite variety. Addressing the casting of the central form of the bronze, the primary form of the vessel is cast frequently in the shape of specific animal. Accordingly the filter, from among the wine vessels, has its base cast in the shape of a long neck. On the top of the post, an animal—head holds the funnel in its mouth, creating quite a fantastic image overall. There are some pieces which are composed of parts from several types of animals, such as the deer with antlers, which exhibits the body of a crane and the antlers of deer. These animals are thought to be symbols of good luck and happiness. Together in this piece they compose an eccentric and vivid creature.

III

Most of the bronzes from the tomb of Zeng Hou Yi have been decorated with complex patterns and designs with the exception of a few unornamented ones. The leading motif is animal—shaped pattern, followed by a geometric design. In addition, there are a few plant patterns. The dragon—

shaped pattern is the predilected form for the animal—patterns and animal—masks pattern. The decorative methods for the patterns are generally produced through three kinds of mould carving, relief and open cast network with corresponding inlaying, model—printing, piece—casting and final fitting or application to the main body. There are 70 pieces of the 134 pieces ritual vessels and utensils decorated with inlaid patterns which seem to dominate the decoration style of the bronzes. Two techniques of inlaying and casting were used. The carved and relief decoration were cast by model—printing, and the open cast network decoration, exquisitely wrought, create a very beautiful effect. The open cast network are attached decorations on the Zun Pan (Plate 83) showing an extremely high level of casting technology at that time. When excavated, the Zun was standing inside the Pan harmoniously, decorated with the openwork patterns consisting of more than 100 dragons and hundreds of serpentine figures, ingeniously constructed in their complexity and magnificence. It is really an art—treasure which has never been observed before and seemingly unparalleled in bronze work.

IV

The casting technology of the bronzes from the tomb of Zeng Hou Yi reached such a high point that it can be said that it represents the apex of bronze casting technology of Pre—Qin time. Single—piece casting had clearly reached a new level of the technology with Zeng Hou Yi bronze. The piece—mould casting exhibits admirable skill. Many of the main bodies and parts of the vessels and utensils had been first cast separately. Then fitted together by comprehensive techniques of connecting through casting, connecting by soldering, connecting via tenon, and riveting. In addition to the traditional technique of soldering by copper, there is a new soldering method of low melting point introduced here (the use of tin or alloy and lead as soldering materials). The creation of the casting method for the copper designs is an important mark of the technical development of the bronze casting. The casting method of "lost wax" has also reached a very high level by this time.

To sum up what is written above, the bronzes from the tomb of Zeng Hou Yi had inherited and benefitted from the good traditions of the Central Plain Bronze culture from Shang and Zhou dynasty, and influenced by the Chu culture as well. Zeng Hou Yi's bronze craftsmen "weeded" through the old styles and techniques to bring forth a new and characteristic style of their own. It represents an outstanding sample of bronzes for this period, and can be said to include many masterpieces of "milestone" in the history of Chinese bronze culture. The collection clearly holds an incredible amount of historical, scientific, and artistic value for researchers and the public alike.

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LACQUERWARES

Chen Zhenyu

Lacquerwares are a great creation with a long history of development of ancient Chinese people. There are many records concerned with lacquerwares in historical documents and there are even lacquerwares from the excavations of the site of Hemudu culture from as old as 7,000 years ago. Production of lacquerwares became an independent handicraft during Warring States Period (475—221BC). The lacquerwares from the tomb of Zeng Hou Yi are the first typical samples of the lacquerwares can be dated to the period of the early phase of Warring States in China. Hence, it reveals very important information about development of history, science and art in early China.

1. A rich assortment of lacquerwares. There are two categories of lacquerwares besides those of the musical instruments and weapons, chariots and harness articles. One category is composed of utensils and vessels for daily life, such as suitcases, with a case for wine vessels, a case for food vessels, a Dou with a lid, cup, table, and Ji (arm—rest), totally 25 kinds of items in a group of 141 pieces. The other category is furniture and artifacts for funerals. This include the main coffin with inner coffin and exterior coffin, coffins for attendants, and other paraphernalia, totaling 24 pieces in all.

2. The complicated technology required for making lacquerwares is based on the traditional crafts of the Spring and Autumn period. Most of the frames for items are made of wood. Cutting is the main making method of the lacquerwares. Hollowing is second, and carving is the least frequent. There are also utensils made by using the three methods simultaneously. The bronze and wood constructed exterior coffin of the tomb—owner (Plate 193) is the earliest in date, the largest in shape, and the heaviest in weight. It's complicated in construction with an especially large lacquerware form made by the combination of wood carving and bronze casting which has never been prior to the recovery of this example.

3. Beautifully and practically shaped. The lacquerwares carved in the shapes of various animals look very vivid, and those imitating the shapes of bronze and pottery change in various ways. Putting the lacquerwares in art form categories according to their usages and shapes, not only emphasized beauty, but also practicality. This form of organization emphasizes the regulation of the combination of practicality and artistry which made the utensils and shapes so wonderful and practical at the same time.

4. Gorgeous and colorful decorations. The beautiful lacquer—painted designs are an important artistic characteristic of the lacquerwares from the tomb. The decorations are in the main animal designs with the categories of dragon, snake, tiger, deer, phoenix, birds and so on, in different images which are changeable as well. In addition, there are decorations of scenic patterns, geometric

designs and paintings of mythological stories and daily life.

5. Construction and painting methods of the decorations are made according to different shapes and contents of the designs applying the three composite methods flexibly so as to create the best artistic results. The decoration methods in the main are two kinds of paintings; realistic and exaggerated. They differed with each other on the utensil or the vessel itself. The colors being used were typically four; red, black, yellow and gold. Of them, red and black had been used most frequently, paying attention to the application of contrasting colors so as to make the decorations striking, sprightly and beautiful.

The lacquerware of the Chu state during the periods of Spring—Autumn and the Warring States is like a bright pearl of Chu culture, and takes an important place in the ancient Chinese cultural history. The lacquerware from the tomb of Zeng Hou Yi is better than those of Chu state for its variety and quantity, large size, complex production methods, as well as beautiful shapes and designs. However, we still can see clearly that the lacquerwares of Zeng state had been influenced by those of the Chu state, each has its own strong points and compare favourably with each other, and each shining more brilliantly in the other's company.

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WEAPONS. CHARIOTS AND HARNESS ARTICLES

Chen Shanyu

Numerous weapons and chariot harnesses together with the records of weapons, horses and chariot harnesses used in the funeral were unearthed from the tomb of Zeng Hou Yi (Plate 313). It

is a rare discovery which affords us precious materials for the study of weapons and wars during the Pre—Qin period.

More than 4,000 pieces of various weapons including dagger—axe, spear, halberd, long bamboo spear, bow, arrowhead and shield were unearthed from the tomb. The excavation of the multiple dagger—axe halberd with the inscriptions of "This is used by Marquis Yi of Zeng" (Plates 206, 207). The weapon with self—inscribed name Shu (殳) (Plates 208, 209) has solved the problem that people were in ignorance of its shape before.

The chariot harnesses unearthed from the tomb amount to 1,127 pieces, including chariots, umbrellas, canopies, axle caps and ornaments for horses. The newly—found spear—shaped axle—cap (Plates 219, 220) was a powerful weapon emerged during the Spring—Autumn and Warring States periods. It was a product of frequent wars. The unearthed armours for warriors and horses are the best preserved equipments of Pre—Qin time ever found to date. And what is more, the armour pieces bear exquisite painted patterns, they are art treasures among the cultural relics excavated from the tomb of Zeng Hou Yi.

To do our research work on the unearthed materials by comparing them with the records of the weapons, horses and chariot harnesses used in the funeral on the bamboo slips we could have a broader knowledge of the chariot harnesses and fighting circumstances in Zhou dynasty. For example, by comparing Bamboo slip No. 120 (Plate 313) with historical documents, we can know detailed deployment of the chariot harnesses during the battles. And when we associated the weapons and chariot harnesses with the descriptions by Qu Yuan (屈原) in his immortal poem Jiu Ge (Nine Elegies), a solemn and stirring chariots battling scene leaps up vividly before the eyes.

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GOLDWARES. JADES

Li Ling

Goldwares, jadewares and glasswares unearthed from the tomb of Zeng Hou Yi amount to more than 600 pieces with 30 kinds. Most of them were unearthed from the inner coffin of the tomb—owner.

the Goldwares include bowls, cups, spoons, buckles and so on. The highest gold content of these goldwares reaches to 93%. There is a piece of gold bowl which weighs 2156 grams. It is the heaviest goldware in Pre—Qin period ever found to date. A gold spoon was inside it when unearthed. In addition, there are covers of gold vessels, gold springs, gold foils. The total weight of goldwares is over 8430 grams. Obviously, it is difficult to create such a large cache of gold pieces without a fair—sized gold—mining source and a fairly high technology of gold—smelting.

The various types of jadewares belong to three major categories, namely, jade articles for personal adornment, jadewares for funeral and an assorted category. The main types are Bi (a round flat piece of jade with a hole in its centre), Huan (an annular jade pendant), Jue (penannular jade ring), Huang (a semi—annular), Cong (a long hollow piece of jade with rectangular sides), square bracelet, belt hook, sword, comb and funeral jade articles in the shapes of ox, sheep, pig, dog, chicken, duck, goose and bird.

The jadewares unearthed from the tomb of Zeng Hou Yi have unique characteristics in designs and plastic arts. The outlines of most of the carved jadewares are in an arch shape. Some jade articles were carved separately and then jointed together. The jade pendant in the shape of dragon and phoenix has 16 joints and is made up of five pieces of white jade linked together by three movable jade rings and one jade nail on the top. The whole article has 37 dragon patterns, 10 snake patterns and 7 phoenix patterns as one ornament.

Cubical carvings in the round were carved as the whole images of animals in dynamic state, for example, a dog is barking with its chin—up or a duck is raising its head or stretching out its neck.

The patterns on the jade carvings are rich and varied in subject matter and level of skill. The layout of patterns is particular about its symmetry. The carved animals have both shape and spirit. The patterns carved with delicate lines inspire us to open up our broad artistic conception from a tiny spot.

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A BRIEF ACCOUNT ON THE LACQUER PAINTINGS

Tang Gangmao

Decorative painting with lacquer mixed with various colors is called lacquer painting. It is a unique art created in ancient China and played an important role in the history of Chinese art. The lacquer paintings of early Warring States period unearthed in the tomb of Zeng Hou Yi will surely make you perceive it as the peak of perfection. The lacquers are great in number and of a vast size, extensive variety, richly imaginative and well—preserved.

Most of the lacquer paintings in this tomb are decorative pattern paintings. The designs of the patterns are rich and varied, there are four kinds of major designs, i. e. animal designs, plant designs, geometrical designs and natural landscape designs which include dragon designs, phoenix designs, snake designs, bird designs, tiger designs, deer designs etc. Among them the dragon designs and phoenix designs emerged first.

The especially precious aspect of the paintings arrives with the implied meaning depicted from the social activities or myths, such as the lacquer painting of the inner coffin (Plates 277, 284), the dance and music picture on the mandarin duck box (Plates 272, 273) and the myth painting on the clothing cases etc, about them there are special treatise in the book.

Fresco—painting is one of the traditional Chinese painting style with a long history. The shape of the inner coffin looks just like a hall (Plate 94), windows and check doors were painted on its front and two sides, they were all painted realistically. From this point we can deduce that the lacquer paintings on the inner coffin resemble probable the frescos at that time.

Another kind of lacquer painting is the work with both painting and calligraphy, such as the astronomical map with twenty—eight constellations (Plate 265), it has enriched the interpretation techniques of ancient Chinese painting as it was never seen before.

From the application of colors, the sketch of lines, the distinction and composition of different patterns and the whole conception of the lacquer paintings from this tomb, we can see that the painters of Zeng State had great artistic attainments.

The lacquer paintings in the tomb of Zeng Hou Yi are the largest art treasures among the Chinese paintings of Pre—Qin period, it affords a rich material basis for the study of Chinese art history. Research fellows have been working with this subject for more than ten years. Many problems are still under discussion.

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A TEXTUAL RESEARCH ON THE IMAGES IN THE LACQUER PAINTINGS

Chen Huiming

Lacquered pictures from the tomb of Zeng Hou Yi were painted in the early stage of the Warring States period, dating back to 2,400 years ago. The lacquer paintings are vast in their space, rich in their contents, and miraculous in their images, so that they may be said to be quite rare.

I. Designs of the universe, the heaven, the earth, the sun, the moon and the stars, and fairy tales occurred on the suitcases.

1). The implications of the shapes of the suitcases. There were five pieces of suitcases from the tomb. Their length, width and height are about $20 \times 47 \times 40$ cm. Ancient people thought that the heaven and the earth were round and square respectively. The lid of the suitcase was arch shaped and painted with the Big Dipper and the names of 28 Xiu (二十八宿 Lunar Mansions) suggesting the heaven. The body of the suitcase was square in shape, painted with the four supernatural beings indicating the four directions of East, South, West and North, suggesting the earth.

Again there were five pieces of suitcases. The number of five implies the five elements of metal, wood, water, fire and earth. The ancients' astronomical observation was closely connected with their farm work. Mutual promotion between the five elements were Spring wood, Summer fire, Autumn golden, and Winter water. Consequently, to plant in Spring, to grow in Summer, to harvest in Autumn and to store in Winter.

2). 28 Xiu and the four supernatural beings. On the cover of a suitcase (Plate 265) there was a picture of the Big Dipper (the plough) in the centre and surrounded by the names of the 28 Xiu. Ancient took the Big Dipper as the standard of celestial observation, to track and observe heavenly variation. The characteristic style of Chinese 28 Xiu system is to observe the variations of the constellations according to the Big Dipper.


The 28 Xiu were divided into 4 groups, called the Four Supernatural beings. The dragon in the lacquer—painting on the suitcase was the Green Dragon in the Eastern Palace and the Tiger was the White Tiger in the Western palace, the bird—shaped symbol was the Scarlet Bird in the Southern Palace, the tortoise was in black color, the black without any pattern in the North symbolizes the Tortoise in the Northern Palace.

3). Symbols of the sun, the fire and the moon. On the eastern side of the suitcase with the de-

sign of the Big Dipper, there was a painted symbol in the shape of which is similar to the character “日” (the sun), in the oracle bone as well as the character of “火” (fire). It was a comprehensive design of both the sun and the fire. Depending on the sun and fire ancient people had survived, multiplied and developed, so that there is an implied double—meaning of the sun and fire in one symbol.

There was a design of a frog on the Western side of the suitcase, which was the toad in the Moon of the fairy tale, representing the Moon.

4). Fang Xing Tian Si (房星天驷), (a constellation symbolized by a team of four horses). On the cover of a suitcase there were four painted horses symmetrically positioned with each other (Plate 187) and in an abstract form. The four horses or Si (驷) can be explained as Fang Xing Tian Si. Ancient thought this constellation was in charge of farm work, with the constellation shining brightly in the sky, the four seasons would be smooth and prosperous, and there would be an abundant harvest of all food crops.

5). Atmosphere of the two—forces. The mushroom—shaped cloud pattern () on the suitcase was a symbol of atmosphere. The atmosphere moves to go round and begin again brings about variation of the four seasons and growth of all things. The line—arrangement of the symbols of the atmosphere on the suitcase show the condensation of the air, and the upper and lower interlaced symbols show the upwards and downwards movement of the air. The upwards movement implied “Yang” (阳) and the downwards implied “Yin” (阴). The two—forces intersected with each other so as to produce the meteorological variation of lightning, thunder, wind and rain, frost and snow.

6). Fairy stories related to the sun and the moon. On one side of a suitcase, there was a picture of an image with human—face and snake—body, twined around each other. They were God of the sun FU XI (伏羲) and God of the moon LU WA (女娲), ancestors governing the sun and the moon, and breeding human being. In addition, there was mythological figure (Supernatural beings) Hou Yi (后羿), to do away evil things for the people under orders from the God Yao (尧帝).

II. The pictures of the musical instruments being played and people dancing on the mandarin duck box.

There were two drawings on the two sides of the mandarin duck box, each of 7×4.2cm. One of them is “picture of the bells being played”. One of the players’ head is similar to that of the phoenix, and its body looked like a human being, which is an embodiment of the God phoenix. The figures play the bells with a pole to produce the five—notes, implying an ode to the virtue of their emperor, and peace of the world.

There is another picture of the drum being played and dancing. In the picture, the figure with bird—head and human—body was playing the drum while the figure wearing sword was dancing. So the ancient story goes that there was a good omen of a phoenix leading hundreds animals and birds to dance and sing. The supernatural bird was dancing alone in the picture implying the supernatural phoenix leading the dance.

Ⅲ. Mysterious images in the lacquer paintings on the inner coffin

The inner coffin from the tomb of Zeng Hou Yi is 2.5m in length, 1.32m in height, the top side is 1.27m in width and the foot side is 1.25m in width. There are mysterious painted images on the four sides of the coffin.

1). Tomb—animals to protect the decedents from evil spirits. there are sixteen human—shaped tomb—animals painted on the left and the right side of the inner coffin. They are standing stately by the two sides of the window—design in the painting with the halberts held in their arms. These are the images of guards in ancient times to protect the decedents from evil spirits.

2). Intermediary images for the souls to make contact with the Paradise. Ancients often say their prayers for decedents' to go to the Paradise. It is necessary to draw support from those intermediary images of phoenix, dragon, and Yu Xian (羽仙) to guide and drive to the paradise. There are four birds on the two sides of the inner coffin, in a state of readiness to fly, suggesting the guidance of the tomb—owner to go to the Paradise immediately. In addition, there are four human—faced Yu Xian (羽仙) with two horns, feather—body and plumed—tail and holding double—daggered halberts in their arms, supposedly to guard the tomb—owner on route to Paradise.

3). Mysterious images remaining for further textual analysis. There are mysterious images of dragon—head with snake—body, bird—head with dragon—body, and the combination of dragon and animals, totally 895 pieces. Of them, the shape of dragon takes main part, totally 413 pieces, of double—body dragon, four—head dragon, bird and dragon shared one body. The paintings on the four sides of the inner coffin could be divided into 51 groups, they are all mysterious and profound images as well as personification of gods in ancient fairy tales. We can get a hint of the colorful contents of humanity mixed with gods and a ceremony of witches and wizards in the south offering sacrifices to gods or ancestors in early China. There remain for further textual research work in the future.

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APPRECIATION OF CALLIGRAPHY ART

Li Wen

Ancient characters in China bore an artistic flavor as early as in the Yin Dynasty (1400—1100B C). From the later stage of Spring and Autumn period and later on, characters had come to be regarded as work of art. The written materials unearthed from the tomb of Zeng Hou Yi of the early Warring States period are extremely plentiful, including Jin—wen (inscriptions on bronzes), Jian—wen (inscriptions on bamboo slips), Ke—wen (carved inscriptions) and Qi—shu (characters written with lacquer on lacquerwares.), which amount to 12718 characters. Both the cast characters and the carved characters are very beautiful, they are art treasures among the calligraphy materials of Pre—Qin period.

1. Jin—wen. The inscriptions on the bronze chime bells are generally in a solemn style, but some characters were moulded slender and elegant. The inscriptions on the bronze ritual vessels vary in composition and style in accordance with the different positions which they were cast on.

2. Niao—zhuan (bird script). It is a form of characters decorated with designs of such animals as birds, insects and dragons. The six Chinese characters “” (侯), “” (用), “” (戟) on a halberd with three daggers unearthed from this tomb is such kind of calligraphy (Plates 209, 300). The character “曾” on another halberd is decorated with four dragons which are ingeniously conceived and vividly shaped (Plate 297).

3. Jian—wen. The inscriptions on the 240 pieces of unearthed bamboo slips are convenient and practical calligraphy, they have characteristic artistic style.

4. Ke—wen. Character carving is a peculiar traditional art of China. All the carved characters are the fully display of strength. The carved characters on the relics from this tomb have respective artistic charms in accordance with the differences among texture of materials they were carved on.

5. Qi—shu. There are characters written with red lacquer on the black lacquerwares from this tomb. Because of the high density of lacquer, these characters have a undulant and changeable artistic effect.

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The diagram illustrates the step-by-step construction of a parse tree for the sentence "The cat sat on the mat and the dog ran". The construction is shown in a series of rows, where each row represents a step in the process. The words and symbols are placed in boxes, and the boxes are connected by lines to show the hierarchical structure of the sentence. The steps are as follows:

- Step 1: The root node S branches into NP and VP .
- Step 2: NP branches into The and cat .
- Step 3: VP branches into sat and PP .
- Step 4: PP branches into on and NP .
- Step 5: NP branches into the and mat .
- Step 6: and branches into and and S .
- Step 7: S branches into NP and VP .
- Step 8: NP branches into the and dog .
- Step 9: VP branches into ran .

The final parse tree structure is shown in the last row of the diagram, with the root node S at the top and the leaves at the bottom. The words and symbols are placed in boxes, and the boxes are connected by lines to show the hierarchical structure of the sentence.